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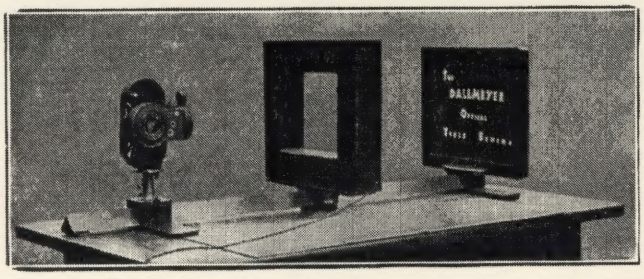

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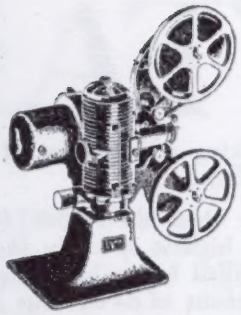

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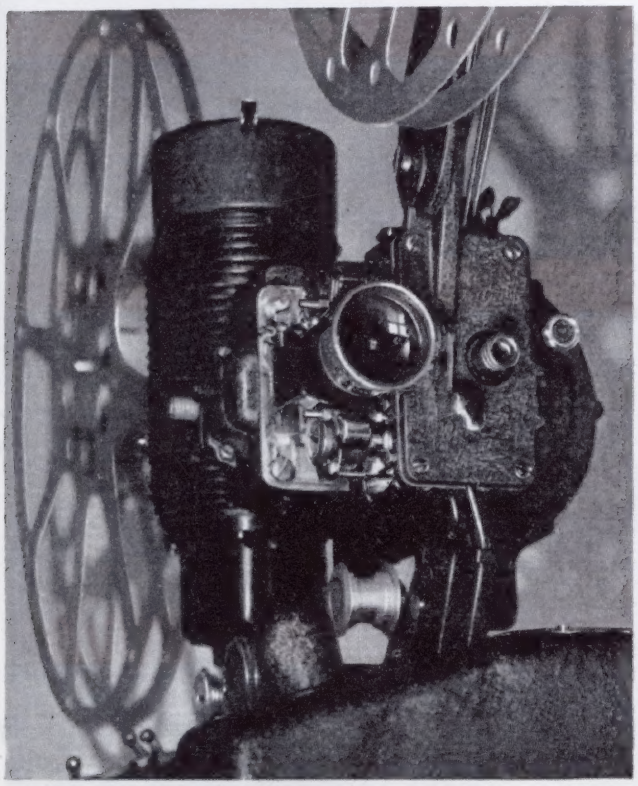

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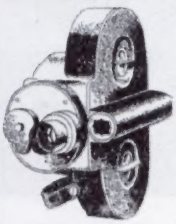

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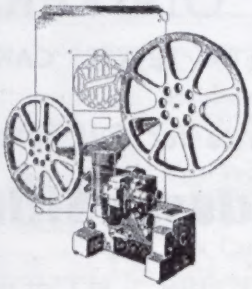

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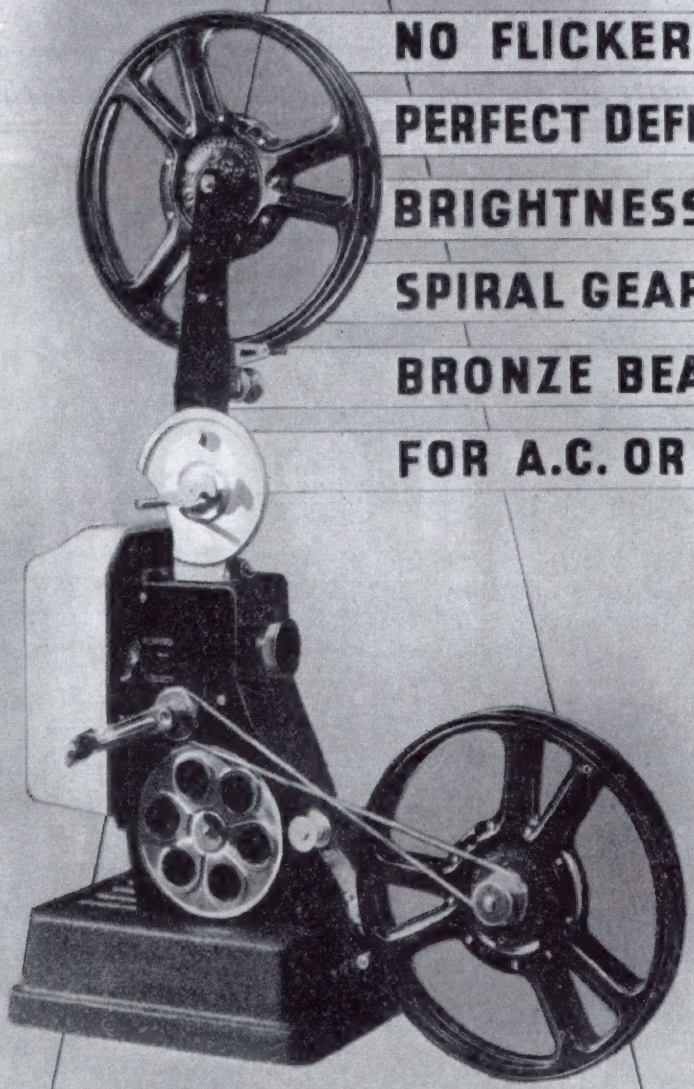

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THE EDITOR to his READERS

NOVEMBER will be a month of considerable significance to amateur cinematographers for it is then that "The Amateur Cinematographer's Diary for 1937" and the enlarged Christmas number of *Amateur Cine World* make their appearance. We are confident that there will be an enthusiastic welcome for both.

Every month in these pages we stress the need for originality of approach and suppression of the hackneyed and now we find ourselves using a time-worn cliche to describe the Diary: the cliche that "it fills a long-felt want." But in this case its self-evident truth is its justification. Readers will not need to be reminded that it is the *only* Diary for movie-makers. Here is a wealth of data on every aspect of amateur cinematography. Its handy form makes it an ever available guide, either in camera case or coat pocket.

The wide variety of facts given are of really practical use; they are not a collection of abstruse and complicated points of interest only to the specialist. Every amateur, of whatever stage of experience or inexperience, will find that they will solve most of his problems. Are you bothered with exposure? Here is presented compactly and succinctly vital information that will help in getting right exposures: exposure charts for every month of the year, how to classify the light and film stock, film speeds, lens apertures that should be used for varying speeds, how to get the best results with colour films, indoor lighting simplified, the Smethurst Highlight System, characteristics of neg./pos. and reversal. Each aspect of movie-making is dealt with with a similar thoroughness: the use of filters, home processing, titling, projection, editing, depth of focus, Customs regulations. . . . In short, a complete Enquire Within.

Not the least attractive feature of the Diary is its price. The de luxe edition, bound in polished croc. calf, with gold edges, costs only 3/6. The morocco grained British leather binding will be available at 3/-, the pluvisin art leather cloth binding at 2/6. Full details will be found in the announcement in this issue.

But a word of advice: readers are strongly urged to order their copies in advance. The novelty and outstanding value of "The Amateur Cinematographers' Diary" and its singular appropriateness as a Christmas gift are certain to create a big demand. The only way to *make sure* of your copy is to place a firm order for it.

* * *

IT is gratifying to report that universal agreement was reached at an international conference at Budapest recently, with regard to the standard to be adopted for 16 mm. sound film. The following countries were represented at the conference: Great Britain, United States, Germany, France, Denmark, Belgium, Italy, Hungary, Holland, Czechoslovakia and Sweden, and it was unanimously agreed that each country would conform to the 16 mm. standards adopted by the Society of Motion Picture Engineers of America (known as the S.M.P.E. standard).

There will be no difficulty as far as this country is concerned in accepting this decision, as it will be recalled that early in the year Lord Riverdale arbitrated on the question and decided that this country should adopt the S.M.P.E. standard. When this decision was announced the hope was expressed that the outcome would be that the S.M.P.E. standard would become the universal one. That this result has been achieved so quickly is a matter for congratulation.

* * *

Shadows can sometimes be more expressive than the actual object.

NOW is the time to begin editing your film so that it may be a worthy entry for the *Amateur Cine World* Ten Best Films of 1936 Competition. Ten handsome plaques are to be won outright for the ten best films. There are no restrictions as to length or subject. Any type of film may be submitted provided it is the work of an amateur. No entry form is needed. Just submit the film in the usual way to us for criticism, enclosing a stamped addressed label for its return. Films sent for review are returned within about seven days and those that reach a certain standard of merit are awarded a Leader. The last day on which entries can be received is December 31st but because the date still seems far distant, do not, in your own interests, put off the editing until the last moment.

Making

¶ *The short film is the best vehicle for slapstick comedy because there is little room in it for character building and plot development. 100 ft. is quite sufficient to produce a really entertaining film as the example published with this article shows.*

FOR a really short film a grotesque style is particularly to be commended; professional shorts have to a large extent exploited grotesquerie. Chaplin, for example, made his world reputation largely on the short films he produced at the beginning of his career, and in which he had the most amusing and incredible adventures. He was a clown, and had the good fortune to discover within the modest length of the short how his own arts, ideas, and sense of the comic could be fully exploited. As a great tragedian he was to wait for many years before he was "discovered," for the short is unsuitable on many grounds for truly serious subjects.

What has been said above is also true of amateur productions: the shorter the film, the less space there is for the building and development of the story, characters, and acting, and the less room in which refinements in the underlying moral of the plot can be introduced. Just on this account a coarser and more rapid form of effect is required, in which comic situations, accidents,

To arrive on the first floor of their unfinished house, Mr. and Mrs. Newlywed have to use a ladder. (See script "The Unfinished Symphony," on opposite page.)

and improvisations made on the spur of the moment must quickly follow each other. To make a "hit" with a short film it is necessary to introduce humour, and above all the rapid-fire type of humour associated with the slapstick comedy.

Unfortunately (or, more probably, fortunately), we are not all Chaplins, so that our films must embrace a more modest aim than his did. This does not mean that we must be contented with more modest ideals—the rules of the game, on the contrary, are just the same whether we are filming in the back yard or in a studio under forty-five sun arcs and all professional refinements. A grotesque film, however short, should at all events have the following qualities:

It must have a "story" which—however slight it may be—will serve to introduce the "situations" and "accidents" and hold them together as a concrete whole. It will be the "backbone" of the film, and intimately connected with the scenes and situations of the action displayed.

In general, we may either adopt a crazy treatment of everyday life and surroundings (as with Chaplin, Laurel and Hardy, etc.), or else put the simple and most homely treatment into a background which could never occur in real life (as in the following script). It is, of course, perfectly possible to combine crazy treatment with impossible surroundings, or to modify the formula to some extent in other ways, if we feel that this will give the best results, but the contrast between treatment and surroundings is usually useful to accentuate the grotesque note of the whole film. In all cases, though, type and character must be given to the figures appearing in the film.

"Modelling" the Film into Shape

We have then our story which runs right through the film, and the outer frame of the surroundings in which the action takes place. The next point is to decide the high-spots and quiet points of the film, to colour the details, and to polish the highest lights until they shine In a word, the film must be modelled into shape to give it colour and rhythm.

Here we are thrown back once more on our own talents: what we require, according to the length of the film, is a greater or lesser number of really witty, telling comic situations either of a pictorial or actional nature. On these the film must stand or fall. Quite a number of such situations will naturally occur to the amateur when writing the script, while others will only appear while shooting is actually in progress, in the form of sudden waves of inspired intelligence. The best ideas of all will, of course, only arrive after all the shots have been taken and the film is being projected, and the only thing to do is to put them down at once for inclusion in the next film.

A script for a grotesque film—and this includes the script hereafter—can thus at best only show a sort of general main plan of the film as it will appear. The actors, the new improvisations, and—not least—the treatment given in cutting, give it its final form and tone. Many completely entertaining situations look anything but humorous on paper, so that the script will seldom give a real impression of the finished film.

By

ALEX STRASSER

(Author of "Amateur Films: Planning, Directing, Cutting.")

Grotesque' Films

INCLUDING A FULL SCRIPT FOR A COMPLETELY MAD BUT VERY AMUSING FARCICAL COMEDY THAT NEEDS NO ACTING SKILL.

The following script is intended to give an idea of what a script for a grotesque film looks like on paper. This particular film would have a length of something like three minutes on the screen (75 feet of 16 mm. or 9.5 mm. film) and could easily be made any fine Sunday in an unfinished house in any district. As a matter of fact, a modified form of this film was actually made some time ago, and to this day those who took part have always quarrelled over the point of whether the actual shooting or the screening of the film caused more innocent amusement.

SCRIPT FOR A SHORT GROTESQUE FILM.

Main Title: "UNFINISHED SYMPHONY."
Sequence **1**. Fade in.

1. C.U. Poster on a pole, reading "PLOT OF LAND TO BE SOLD."

2. M.S. Three people are standing next to the pole on the site: the estate agent and a newly married couple. The agent, an elderly man with spectacles and a bowler hat, is just handing a document to the man.

A bust of Jupiter in the unfinished dining room helps to give a suggestion of 'furnishing,' and, incidentally, its incongruity raises a laugh.

3. C.U. The husband examines the document, and asks:—

4. Title. "THE HOUSE WILL BE FINISHED BY SEPTEMBER?"

3a. C.U. Continuation of Shot **3**.

5. M.S. The agent, agitatedly confirming:

6. Title. "DEFINITELY, DEFINITELY!"

5a. M.S. Continuation of Shot **5**.

7. C.U. The husband then signs the document, which is now seen to be a building contract.

8. M.S. And then hands it back to the agent.

9. L.S. (Over-head shot) The married couple walk proudly round the plot, pointing out to each other the places they think should be the garden, etc.

Fade out.

Washing day—for household work goes on in the unfinished house. Here you see the skeleton of the loft.

Sequence **2**. Fade in.

10. C.U. A calendar, reading "SEPTEMBER 1ST."

11. C.U. An alarm clock, set to 8 o'clock, ringing hard. A hand appears and knocks it over angrily.

12. L.S. The loft of the new house, under the roof. Now we see that the house is still in an early stage of building: the roof is not covered, the timbers stand out against the sky, and the floors are rough planks. The inner walls have not yet been plastered, and the rough bricks show. The windows are not glazed, and ladders are the only stairs. On the planks of the loft, rolled in blankets, the married couple are lying.

13. M.S. On the floor near the husband lies the alarm clock he has knocked over. He himself is just sitting up and yawns sleepily. Then he looks at the wife, who is still sleeping, looks round the loft, sighs deeply, and rubs himself vigorously round shoulders, arms, knees, and hips, which ache after a night on the bare planks.

14. M.S. (Nearer). He pats his wife on the shoulder. She wakes, and after some yawning, stretching, and sighing on her part, they both get up and approach the ladder leading downstairs.

(Continued on next page)

"*The* UNFINISHED SYMPHONY"

(*Continued from previous page*)

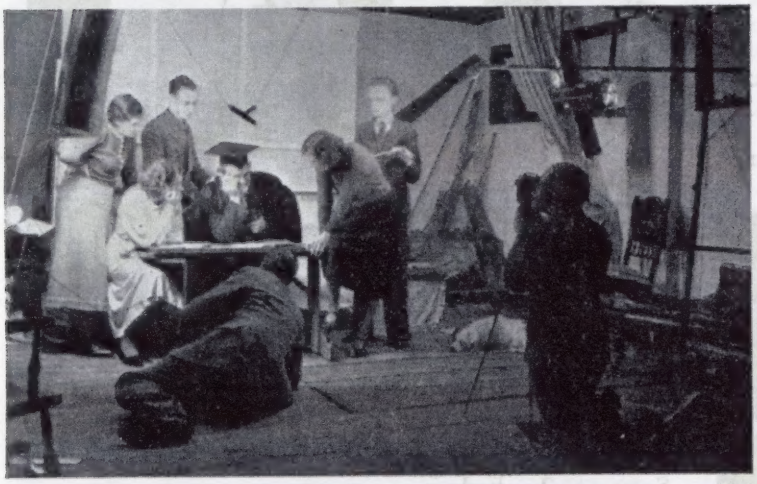
15. M.S. He steps down the ladder and she follows.

Sequence 3.

16. L.S. The house from outside. In the top floor window the husband appears with a watering can, which he pours down on to the wife, in a window below. She tries to catch some of the water to wash her face.

MIX TO:

17. M.S. The future dressing room: hanging on strings from the ceiling, and swinging gaily in the breeze, are brushes, combs, mirrors, powder-puff, razor, etc. The husband, still in his dressing-gown, is shaving, while his wife, who is already completely dressed, makes up her lips.



An amusing still from "The Student," West Essex Film Society production now in the making.

18. C.U. The shaving mirror is spinning round in the breeze, and the husband dodges round with it trying to follow his reflection.
19. M.S. The wife has finished making-up, and leaves the room.
20. M.S. She climbs down the ladder outside the house, which leads to the front garden.
21. C.U. There she picks up the milk bottle, the bread, and the morning paper.
22. M.S. Then walks round the side of the house and disappears.
23. C.U. The husband has finished shaving and is tying his tie.
24. M.S. The wife, in the back garden, makes tea and fries eggs and bacon over an open fire made in a hearth of broken bricks.

Sequence 4.

25. M.S. The future dining room on the ground floor. In one corner is the breakfast table. Table and chairs consist of piles of bricks, but the table is neatly set with table-cloth, napkins, china, and silver. A bust of Jupiter is placed on another pile of bricks, and a picture is hanging on the bare wall. Husband and wife are seated at the table.
26. to 30. C.U. Different shots during the meal, contrasting their elegant table manners (much overdone, of course) with the bare surroundings.
31. M.S. They both finish their breakfast, and get up. The wife starts to clear the table, while the man walks gingerly over the planks on the floor and out at the door.

Sequence 5.

32. M.S. The future bedroom on the first floor: there is nothing in it but a pile of bricks on top of which is a vase of flowers. The man enters, and picks up a hammer and a nail.
33. C.U. He knocks the nail into the wall.
34. M.S. The woman, in the loft upstairs is hanging washing up to dry.
35. M.S. The husband hangs a picture on his nail, walks back some steps to look at the effect. He is not satisfied, and goes back to alter its position slightly.
36. M.S. Again he picks up his hammer, which is lying on the window sill, and doing so, sees—
37. L.S. The agent approaching the house. The latter is very cheerful and waves his hand.
38. C.U. The husband turns his head and calls to his wife.
39. M.S. She enters the room and both look out of the window, watching the agent with frank annoyance.
40. M.S. Now the husband turns round swiftly, still holding the hammer, and pulls his wife away from the window, towards the door.
41. L.S. They both climb down the ladder outside the house, and meet the agent at its foot in the front garden.

Sequence 6.

42. M.S. The agent cheerfully holds out his hand but they do not offer to shake it.
43. C.U. Their faces staring uncompromisingly at him. The husband asks a question.
44. C.U. The agent, uneasy, starts trying to make excuses.
45. C.U. The husband, even more angrily, asks in a very pronounced way his question once more:
46. Title. "WHEN . . WILL . . . THIS . . . HOUSE . . . BE . . . FINISHED?"
45a. C.U. Continuance of shot **45**.
47. C.U. The agent is now very uneasy indeed:
48. Title. "DEFINITELY . . . DEFINITELY . . . BY . . ."
47a. C.U. Continuation of shot **47**.
49. C.U. Husband and wife, staring at him like snakes at a bird, and waiting his answer.
50. C.U. The agent, with a valiant effort to appear unconcerned:
51. Title. ". . . BY . . . CHRISTMAS!"

(*Continued on page 385*)

PERFECT PROJECTION. II. BY GEORGE H. SEWELL

How Much LIGHT for Home Projection?

Last month our contributor dealt with (a) the mental attitude of the audience, (b) elimination of unwanted light from the screen and room and (c) the right kind of screen surface. Points (d) and (e), the right power of light and size and position of screen, are dealt with below. Next month: Focus and general projection technique.

IT may seem a surprising statement, but in my opinion many amateurs use too much light and few of them appear to realise the effect which screen intensity can have on the quality of the screen picture. I have seen amateurs try to throw a six foot wide picture with a low-powered 9.5mm. projector, while I have many times encountered the man who projected a three foot wide picture with 1,000 watts behind the film.

Of course, wattage means little these days, because we have high efficiency optical systems which enable the 250 watt projector of to-day to throw out more light than its 400 or 500 watt predecessor of the pioneer days. But there is more in it than mere light emission and sometimes in a search after light efficiency other valuable properties are sacrificed.

Film Curvature

All film has a natural transverse curvature and this curvature will vary with different samples of the same film stock and with film stock of different ages. It often happens that the two are put together into one film, as, for instance, when titles on new film stock are spliced into film which has been shot for some time and has the chance to dry out somewhat during the editing and cutting operations, when it has been somewhat freely exposed to the air. We have all had the experience in such cases of having to re-focus every time a title came along and we have all had experience of the projector which would give a clear picture in the middle and not at the edges or a clear picture at the edges but not in the middle and could not be induced to show a picture equally sharp all over the screen.

Sometimes the gate mechanism is blamed, but it is rarely the gate mechanism which is at fault, for the transverse curvature of film, while it is strong enough to push out the presser-plate, is never very pronounced and should not be enough to throw the picture out of focus. In almost all cases the fault lies with the projection lens. Sometimes the lens may have a curved field, that is, it will not bring the various rays to a focus on a flat plane, but rather it will cause them to come to focus on a surface of a flat, imaginary saucer. More often, however, the trouble is due to lack of depth of focus.

Depth of Focus

It is well known that the larger the aperture the less the depth and the nearer the object is to the camera the more pronounced is this lack of depth. If, then, we imagine the illuminated picture as the subject and the lens-screen portion of the system as a vast camera which is recording that subject, it will be realised that this depth of focus problem is at its most acute. With very wide aperture projection lenses there is virtually no depth of focus and a very tiny displacement is sufficient to put the projected picture out of focus on the screen.

It is for this reason that an entirely different lens setting is necessary when projecting reversal and printed positives, yet the difference in position is only about four and a half thousandths of an inch. The greater the projection distance the worse the aberration, so for this reason the use of very wide aperture lenses to obtain high intensities for very long throws is not always successful. It does not matter how bright a picture is if it cannot be brought into sharp focus all over the screen. It is because of this that some of the most expensive of projectors still use lenses of comparatively modest aperture, combined with light of very high power.

What is correct screen intensity? To ascertain such a quantity the light emission, the screen reflection and the density of the film itself all have to be taken

(Continued on next page)

Here the tones of the subject make the picture, composition being determined by the opposing masses of light and shadow, rather than linearly.

Home PROJECTION

(*Continued from previous page*)

into consideration and while certain values have been arrived at empirically it is not my intention to state them here. I will content myself with saying that the correct screen intensity is one which will enable the audience to see the picture without strain, will give a picture of reasonable quality, will not destroy any of the photographic characteristics and/or unduly show up the inevitable blemishes which exist in all film. It is really a question which everyone must decide for himself.

To enable the audience to see without strain, the picture must not be dim, as otherwise the sensitive mechanism of the eye has to work unduly hard. If the light is too dim, furthermore, it will fail to give reasonable quality. In the presence of a low high-light intensity the eye will attain a high degree of intensity and will thus pick up every extraneous gleam. Instead of seeing the shadows as good rich darks, it will observe them as grays.

Increasing Light Intensity

As the light increases the highlights will attain greater value until they will reach a maximum in the eyes of the audience. At the same time, those eyes will not be called upon to work so hard, there will be less strain and, as their sensitivity has become slightly depressed, the extraneous light in the shadows will not be observed and they will be seen as deep and rich in character. That is the optimum condition. Increasing the light intensity beyond this point does no good, but rather harm.

The eyes, in the presence of the great highlight intensity, become even less sensitive and beyond a certain point are unable to observe the subtle shadow detail, so that shadows appear to become clogged and featureless. At the high-light end of the scale the brilliant rays will sweep through the delicate nuances which give so much quality to the picture and much of this detail will be merged into a glaring white. The whole picture will have definitely become more 'soot and whitewash.'

Increasing the intensity still further will kill more and more of the high-light tones and the picture will tend to flatten again because the projection light will also bite through the shadow details until, at a certain point, they are once more gray and lacking in richness.

Another fault which can greatly be aggravated by too intense illumination is graininess. As I have already described, increase of illumination beyond the normal tends to increase contrast and this increase of contrast throws into prominence the clumping of the silver grains in the photographic image which we know as 'graininess.' A more modest light will avoid this. It is this factor which partly makes a larger projection of a given film appear less grainy than a smaller projection. The same amount of light emitted from the projector in both cases is spread over a larger area with the larger picture and therefore attains less screen intensity and hence gives less contrast. Another factor which reduces graininess in large projection is atmospheric diffusion of the projected rays, consequent upon the greater distance they have to travel.

In my opinion a modern 250 watt projector provides adequate power for the home showing of 16mm. films. The more powerful models should be confined to their intended purpose, which is to show large pictures in large places. For the most part, the power of 9.5mm. and 8mm. projectors is adequate but not abnormal for home use.

Size and Position of Screen

(*e*) The size and position of the screen. Again I consider that most amateurs show too big a picture. When we hang paintings or photographic enlargements on our walls we are content with a modest size. 20" x 15" is considered quite a good size for a photographic enlargement. Why then, when we show a moving picture to half-a-dozen friends at home, do we want to project it up to the size of a poster which is intended to be seen across the width of a street?

Abnormal picture size does not help, for we cannot view the whole surface at one time and before we can appreciate the whole of the significant action the shot has changed. Our endeavour to keep up with the picture is a constant strain and we wonder why we are fatigued after the show is over. Of course, with a large audience we cannot sit everybody in an ideal position, but when showing to a few people at home it is easier to arrive at.

We have a ready-made indicator in our camera lens. The normal focal length of the lens on a 16mm. camera is roughly 1" (25mm.), while the projection lens has a focal length of 2" (50mm.). In other words, the angle covered by the projection lens is half the angle covered

Reflections in the puddle—a novel idea but subject is subordinate to treatment, instead of treatment to subject.

(*Continued on page 385*)

GAUMONT-BRITISH PRESENTS

THE "GEBESCOPE"

ALL-STAR 1937 PROGRAMME

★ Gaumont-British are prepared to supply any educational authority or school purchasing a "Gebescope" with 40 free educational reels over a period of 12 months from the time of purchase. This applies also in the case of the first payment when a machine is bought on deferred terms.

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★ Silent "Gebescope" projectors designed to run at both silent and sound speeds are now available at £57 10 0. These are ready for the immediate addition of sound components at any time before January 1st, 1939, for an additional cost of £42 10 0 to convert the machine into a model 'A' Sound "Gebescope" or £82 10 0 for conversion to Model 'B'.

★ In order to help those who at present use silent films, mute copies of all Gaumont-British instructional films which may justifiably be used without sound are being made available. This scheme immediately makes the comprehensive G.B.I. Library available to those who possess only 16mm. silent projectors at present.

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★ Purchasers of all "Gebescope" products are assured of unique servicing facilities by reason of the widespread servicing units established by the vast Gaumont-British organisation.

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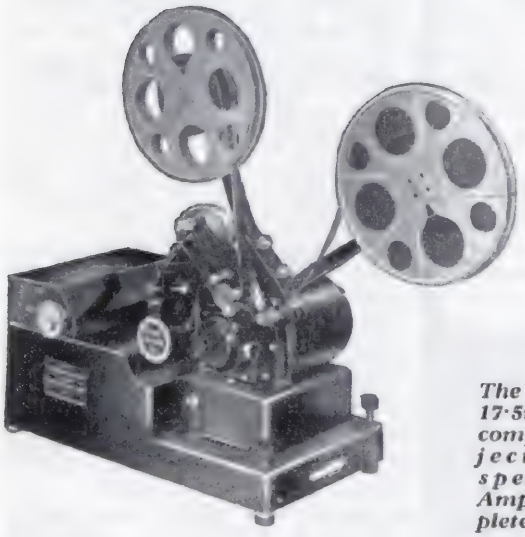

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Sound counts for something more than big film star names with Home Talkies. The full standard size width sound track of the Pathescope 17.5mm. Talkie ensures the fullest and finest sound reproduction, with volume for the drawing room or the village hall. There's a full Three-day Library Service at the lowest rates, there's positively no bother and pictures up to 8ft. wide with the

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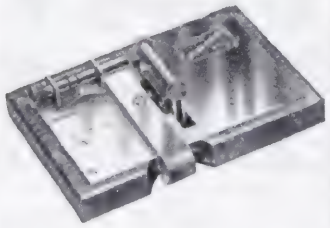
Editing simplified by ENSIGN

THE NEW "POPULAR" FILM SPLICER



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For 16 mm. films	.. ..	17/6
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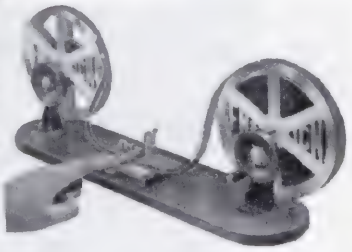
THE NEW "POPULAR" FILM EDITOR



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For 8 mm. reels	.. ..	42 6
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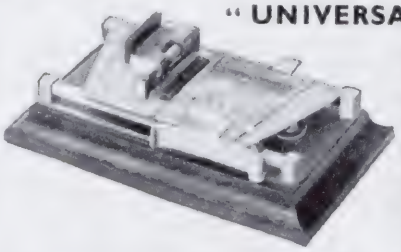

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Fitted with an automatic dry scraper so constructed to prevent the excessive scraping of the base. The trimming of the ends and actual joining are carried out in one movement. The splicer is held in position with special plugs which allow for fixing to the Editor Board. Complete with 1 oz. bottle Ensign "Universal" Film Cement 57/6

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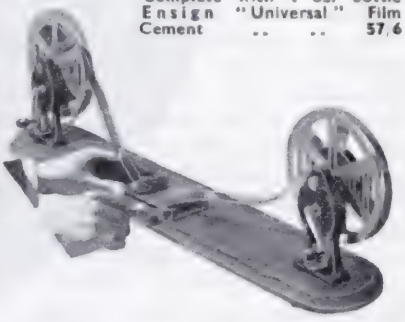

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MODEL DE	For 16 mm. and 9.5 mm. reels	£5 12 6
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Let the SETS TELL THE STORY

Says Leslie Wood

The silent film play needs as many sets as possible so that it does not have a cramped and limited aspect. Sets cost a lot of money—but not when built on the lines described in this article. It is usually enough to suggest a scene, rather than show it in its entirety.

THE wealthy individual worker and the well-off cine society find sets no problem at all. One simply pays a carpenter to build to a rough design, using up wood without regard to expense, and then allows someone with an artistic bent to do the furnishings, hiring everything from the stores. It is delightfully simple, but for those of us who are not blessed with over-much cash, it is not nearly so delightful as making one's own sets.

The unit which pays to have its sets built seldom knows the joy of solving such knotty problems as how to make two cheese tubs look like a pillar box and a few strips of old carpet look like a railway carriage.

Spreading the Action

Before a production goes 'in work' the producer should make provision for all the sets called for by the script and also see if it is not possible to spread certain phases of the action over to sets which the scenarist has not insisted upon. The reason for this is to get as many sets as possible into the story. A modern full length talkie has about thirty interior sets. A silent production, however, needs nearly twice this number, even allowing for the number of scenes which may be shot on actual outdoor locations, for a silent scene should not last more than ten seconds or, if split up into several shots, not more than thirty, and to keep harping backwards and forwards over the same half-a-dozen sets is to give the production a cramped and limited aspect not unlike the stage play air of a talkie minus its dialogue.

Also it is well to bear in mind that a silent picture requires more "throwaway" sets than a talkie, that is to say, sets which are simply in the picture to help the continuity to flow. In a talkie a character can say: "I am going to Manchester" and in the next shot we see the same character, in a different setting, greeting someone with the remark: "I'm glad that journey's over—the train was terribly stuffy."

It is a little difficult to determine what the top picture is meant to be, but the second picture shows how it appeared to the audience who readily accepted it as a railway carriage (see article).

We know that he has made the journey because he has, indirectly, told us so. One cannot insert a bald sub-title in a silent picture, informing the audience: "John goes to Manchester." But if we can get him there at a cost of only a few shillings for a set of a train or car we have achieved the same result and got a much better "flow" into our story.

The Third Dimension

Before actually dealing with the making of inexpensive sets it would be as well to review the elementary rules governing movie scenes.

All sets should aim at a three-dimensional effect. The screened picture is, of course, only two dimensional, therefore, to give a false impression of the third dimension, depth, the camera must depict three dimensional objects. The simplest way of helping the camera to do this is to eschew the straightforward set consisting of a corner formed by the angle of two walls and to aim at a three sided set with objects in the foreground. A table or grand piano or a couple of imitation marble columns to suggest a lavish room will suffice for drawing room interiors, while, for a bedroom set, the bed itself may serve in a great many shots, being

(Continued on next page)

cheated out occasionally so as not to stereotype the shots too much.

In other interiors the third dimension can be very effectively achieved by erecting a door frame with an open door in front of the camera and shooting through it. Shooting over coals in a fireplace has been resorted to but it is such an unusual angle from which to view a room that it worries the audience, who regard it merely as a stunt. Beams above the camera are far more impressive and natural.

Sets Should Reflect Mood of Story

The next rule is to make the sets reflect the mood of the story. If it is a blithe, light comedy, the walls and floor coverings should be in a high key, a pea-green distemper being used for the walls instead of grey, and the furniture should be only a couple of tones lower in value than the walls, just sufficient to make them stand out in relief.

For dramatic films a much heavier key is correct—battleship grey for the walls, very dark furniture, dull floor coverings and plenty of heavy curtains. If the picture is of the horror type the sets should be carried up higher than usual, particularly in shots showing doors and windows, which should have plenty of head room above the upper lintels. This will give the effect of the rooms crushing the inmates. A minimum of furniture will give a bleak aspect and one bare, oiled branch of a tree, gnarled like a witch's arm, placed outside the window is worth almost a whole volume of Poe in the matter of achieving a creepy atmosphere.

No set, however, should be so dark that it over-shadows the actors. In horror films, as in all other types of story film, human interest is far more important than scenic effect. It is the players and not their backgrounds which really matter, therefore backgrounds should be designed to help the actor but not submerge him.

The "Seven by Six" Rule

A very ordinary rule of thumb governing the construction of sets is that governing their proportions—one which is sometimes overlooked, with unhappy results. It is known to art directors as the "seven by six" rule. Thus, if our set is fourteen feet wide it should be twelve feet high, and so on in multiples of seven for the width and six for the height. This is to enable the cameraman to get the longest possible long shot without going over the top of the set.

The individual or club with a small studio can, however, afford to ignore the rule sometimes, particularly if the script does not call for very long long-shots, being content with the usual nine foot high set and letting the width spread itself out as far as possible in order to give the greatest variety of panning shots.

Lastly, the use of dummy beams and chandeliers, to suggest a ceiling, should be utilised whenever possible. A real ceiling to a set is a nuisance; it interferes with the lighting and gives the cameraman perpetual headaches

Let the SETS

(Continued from previous page)

trying to include a portion of it in the picture without including its near edge. To suggest a ceiling by hanging a chandelier or gas bracket from the roof of the studio so that it comes in to the top of the picture quite naturally is much more satisfactory. In fact, suggestion is the set designer's one great standby if he wants to avoid expense.

Particularly is this so in the construction of throwaway sets that will not be on the screen for more than a few seconds.

Very often, out of doors, one can find a structure which will serve admirably as an interior scene, provided it is not kept on the screen for more than a second or two.

It is necessary to cultivate the ability to look at buildings or rather portions of buildings, without any regard to their actual surroundings. For example, most towns possess a railway footbridge with high, iron-plated sides studded with rivets. Usually these have board floors and no roof, merely an iron tie bar here and there. The plating is so high that it is impossible to see over on to the railway lines.

A country cottage set built up of unit flats. In the concluding instalment of this article, to be published next month, the author describes, with practical examples, the building of sets on the unit system.

The astute set hunter will recognise in this a free-of-charge set which can be used, in medium shot, to represent the deck of a ship. He needs but one or two adjuncts—a deck chair with a girl in it, a rug round her knees, or an extra dressed as a passing sailor, and also an old motor tyre, roped and painted to represent a ship's life belt, to hang from one of the cross ties so that it lies flat against the plating.

He must ascertain at what time the bridge is deserted (probably early Sunday morning will be the best time) and he should see that the assistant director arranges the "call" accordingly. Five minutes' work on the bridge with very brief action which has already been fully rehearsed in the studio and the production is the

TELL *the* STORY

richer by quite a convincing throwaway set at no more cost than that entailed by painting an old motor tyre.

Staircases, when the size of the studio does not permit of their being built, can often be "suggested" by using stairways running down beside the painted, stuccoed walls of buildings.

These are just two ideas out of the dozens of opportunities for "free" sets which abound in every town. The main thing to remember is that one prop, whether it is a life belt or a picture in a frame, will enable one to fool the audience into believing that they are looking at quite an elaborate set. But time is an important consideration in shooting such throwaways; Saturday afternoon, when the local football match is just over, is *not* the best time!

"Scratched Up" Scenes

An elaboration of these sets are the "scratched up" scenes which one can contrive out of bits and pieces in the studio, provided one aims simply at reproducing a background which will appear real within the black-bordered limits of the screen, no matter what it is really composed of.

The interior of a railway carriage illustrated on page 365 was contrived in the following manner. The real basis is an old scenery flat on to which a piece of discarded red carpet is tacked to represent the upholstery of the back of the seat. The seat proper is another piece of carpet spread over the top of a carpenter's stool. The panel of pictures at the top of the seat is a number of photographs cut out of a free railway guide and pasted on to a panel cut out of an old door, furbished up a bit by a coat of cheap varnish stain.

The window is a sheet of glass out of a picture, with black paper pasted on its reverse side to indicate darkness outside and to enhance the reflection of the interior of the carriage. The blind is another scrap of old carpet, while its leather edge is merely the inner band of an old felt hat. The blind catches are daubs of Plasticine.

Entire Overhead Cost: 1/6

The only real constructional effort, if such it can be called, is the side of the carriage. This is simply three-ply wood cut from the sides of a tea chest, nailed on to a light framework of battens, the window glass being held in place by tacks on the "wrong" side. The curve in the innermost corner of the window gave the entirely unskilled set builder five minutes' worry, until he solved it by gumming a strip of paper between the ledge and the upright so that it formed a curve, and filling in the front with another piece of paper with an arc cut out of it. One or two strips of half-inch lath, painted brown, were glued below and beside the window to represent "coach work."

The stain did not cost more than a few coppers; the picture glass was returned to its frame on the kitchen wall after shooting. Ninepence covered the cost of battens for the framework for the side; these ultimately went back into the unit's stock and did duty several times afterwards in other capacities. Therefore the entire overhead cost of the set was not more than 1/6.

A re-arrangement of the unit flats, and the cottage set, illustrated on the opposite page, becomes an attic bedroom. Note the tilted flat to give a sloping ceiling effect.

The set was used merely to get a honeymoon couple from London to Devonshire without an explanatory title. Use of a real railway carriage was found impracticable as, lighting apart, it did not allow the cameraman to get sufficiently far back to include both characters. Further to heighten the suggestion that the characters were in a real train, the man rose and reached up out of picture to a non-existent rack and brought down an attache case. Actually the latter was handed to him by an unseen stage hand via the hole in the scenery flat.

Many similar sets can be arranged for an outlay of a shilling or so, provided this use of suggestion is borne in mind. The interior of the back of a car, for example, may be suggested by arranging a dark curtain over a settee and then placing round one end of it a simply-made three-sided box to represent the back, side and roof. If a square foot of buff coloured material, with a round stick hemmed roughly into the top and bottom of it, is fixed to the portion representing the back, one has a drawn blind. Two extra refinements would be a slender silver flower vase in the innermost corner and a small shade from a bedside lamp fixed to the portion representing the roof. Unseen hands could impart a rocking movement by gently shaking the end of the settee out of picture.

(More about set construction next month)

Approval for the Smethurst Highlight *System*

Sir,—In your September issue Mr. G. H. Sewell takes exception to the high-light exposure method as expounded by Mr. Smethurst, partly on the grounds that when a subject has a range of contrast that is too great for the emulsion in use, the system fails to give full detail in the shadows when obtaining it in the high lights. The answer to Mr. Sewell's criticism appears to lie in the following words, which are printed with the exposure table in the instruction booklet for a well-known make of reversal stock :—

" It will be noticed that special categories are not given for different types of subjects since the correct exposure remains the same whether the subject is relatively near to or far from the camera and whether or not the subject includes shadows ; this is because exposure should be correct for the high-lights. Hence, subjects including both very dense shadows and strong high-lights should be avoided as far as possible."

I have tried Mr. Smethurst's methods with this particular material and have obtained results consistently finer than I had had before when using ordinary methods.

Regent Place, S. R. K. BROWNE.
Rugby.

ECHO OF A PAST WAR.

Sir,—The correspondence in your September issue between Mr. G. H. Sewell and Mr. P. C. Smethurst must be of particular interest to " still " photographers who are old enough to remember the oft-times ferocious correspondence which adorned the columns of pre-war photographic journals on the question " Should exposure be based on the light shining upon the subject or alternatively on the light reflected from it ? "

I believe I am right in saying that this thorny question was never settled definitely one way or the other.

It will, I think, be admitted that Alfred Watkins, the inventor of the Watkins Meter and the originator of Factorial Development, is fully entitled to be regarded as an expert on the subject of light values concerned in photographic exposure. I therefore think the following passage extracted from " The Watkins Manual " is worthy of consideration in connection with the present controversy. The passage is as follows :—

Reflected Light

" Another objection to the use of an actinometer, repeated to thousands of readers of the Ilford Manual, is that to be perfect it ought to test the light *reflected* from the subject and not that falling upon it. This theory is quite a false one. I have tested it in this way :—Two plaster casts were taken, one white, the other a dark brown. The light reflected from each was carefully tested by an actinometer under equal circumstances, all extraneous light being carefully screened off. Plates were then exposed for times proportionate to the actinometer times. As I expected, the two negatives were identical in density and would, if printed, give false ideas of the *difference* between the white and brown casts."

This appears almost a direct answer to Mr. Sewell's paragraph starting " There is yet another weakness of the high light system . . . " According to Watkins the same exposure *should* be given to both.

The truth, I suppose, is that our idea of correct exposure is largely governed by our individual taste so far as regards the scale of contrast we prefer in our pictures. Some deliberately under expose all their shots because they like to see rich, velvety blacks on the screen, although there may have been no actual black or very dark shades in the original. Most of us prefer bright and sparkling pictures to flat ones, notwithstanding the fact that the latter may be a more faithful rendering. Some prefer the hard contrasts of the ordinary gas light print, others the softer results of platinum or carbon, and so we mostly expose to produce the results we like, whether they be strictly a record of the actual tone values of the original or not.

Nevertheless, I am personally very much interested in Mr. Smethurst's high light system, which I think is a big step forward in simplifying exposure problems.

BASIL REYNOLDS (Hon. Sec., South Manchester A.C.S.)

" EXCELLENT RESULTS "

Sir,—You asked for reports on readers' results with the Smethurst Highlight Exposure System. I have exposed 900 ft. of Agfa Pan and 100 ft. of Kodachrome by this method and results are excellent, far superior to those obtained by the old method and absolutely consistent. Further, clouds are rendered on every shot which includes them without the use of graduated filters, the plain 1½ times yellow giving splendid rendering.

The system is easy to use and if a trial 50 ft. test is made before beginning serious shooting one can decide exactly what density of image meets one's requirements and then carry on knowing that that image will be consistently reproduced—surely a great advantage.

Sheffield, 10. K. G. TOFIELD.

THE SKY AS HIGHLIGHT

From Mr. P. C. Smethurst

Sir,—I notice in the October issue of *Amateur Cine* that a letter appears from the Secretary of the Heston C.C. mentioning a high-light exposure test in which the meter was pointed at the sky. This method of estimating exposures may be found very satisfactory in some circumstances, but the experience of Francis and myself in test work leads us to the conclusion that it can give extremely misleading results on many occasions, primarily because the light from the sky is not the whole light falling on a high-light and the proportion of sky-light to sunlight varies very greatly with the weather conditions.

So far as our experience goes, the only way in which really reliable and consistent exposure readings can be got, is that of using a standard reflecting surface for the meter reading in the shape of an artificial high-light.

The sky is very liable to lead to inaccurate results and to poor shots on certain particular occasions, but I should be failing in my duty if I did not point out this fact, since it was I originally who suggested the use of the sky as a high-light in *Amateur Cine*.

Bolton. PHILIP C. SMETHURST.

The West Essex Film Society went to the South Kensington Museum for this exterior for " The Student," their current production. The Student, on right, is being congratulated by his friend on leaving the exam.-room.

Professional Films

Technical Features of Some November Releases

Fredric March, Katherine Hepburn and director John Ford, at work on a scene from "Mary of Scotland," important November release.

By A. Vesselo

ANYONE who has seen *The Thin Man* (first shown in this country in the summer of 1934) will hardly need to be told that the producers of *The Ex-Mrs. Bradford* have taken it for their model. Here again the detective-mystery which is the nominal theme of the film is in practice subordinated to the romantic-comedy element, the interplay of character between the husband and his ex-wife; a wise policy, for detective stories as such, however ingeniously manufactured, rarely appear to advantage in the short compass and against the realistic background of a film.

Humour Through Camera Selectivity

This is a skilful job of work and not inferior to its original. There are one or two points worth dwelling on. When Dr. Bradford visits the morgue, his ex-wife insists on accompanying him and he therefore takes care to bring his butler in case the girl should be affected by the atmosphere and need help. But when his expectations are fulfilled and he turns to his butler to assist her away, we are shown a shot of the butler himself stretched out flat on the floor, feet foremost. The essence of the joke is that the important detail is kept till last, so that it comes as a swift climax—though the butler's swoon did not come last in time and was only saved up for us by means of the selectivity of the camera.

There is a parallel case in *The Milky Way*, where Harold Lloyd leaps lightly over a hedge—and then the camera moves down a little and shows him descending with a splash into a stream which he had not realised was there. Neither had we; but only because the camera had kept it just out of sight until the critical moment.

At the end Dr. Bradford picks out the murderer by gathering together all the suspects and showing them a cinematograph film of certain events connected with the crime. This type of idea is not entirely satisfactory, particularly now that the novelty has somewhat worn off, because it militates against the principle of realism. A film within a film is bound to be in some degree unrealistic, since there is no actual difference in depth between the two groups of events displayed; so that whereas we ought to feel that the one group is artificial, the other real, we cannot help feeling instead that they are both on precisely the same level and both artificial.

The Historical Film

Among the month's releases is another historical film, *Mary of Scotland*, which, like the majority of historical films, is only too easy to pull to pieces if one is inclined that way. The end, for instance, departs altogether from fact and makes Mary die some twenty years sooner than she really did, with an inevitable distortion of the attendant circumstances. Much of the characterisation, despite Fredric March's excellent acting as Bothwell, is hard to accept: John Knox and Queen Elizabeth seem little more than caricatures, and Katherine Hepburn is always considerably more the star than the Queen—lacking numerous important features of the Mary, Queen of Scots of our history-books.

Her relationship with Bothwell shows vigorous tendencies to degenerate into the conventional film love-romance and history once more suffers in the process—without much compensating dramatic gain that one can see. Furthermore, there are passages in the action—especially those where Elizabeth and her counsellors take the floor—which are static, verbose and unnecessarily stagey. In these parts one feels there is too much concentrated talk, too little of the moving background of affairs and too obvious a derivation from the stage-play on which the film is based.

(*Continued on next page*)

Technical Features of Some November Releases

Yet these faults are somehow so easy to pick that one begins to wonder if they are, after all, the whole story. There is indeed another side to the case. The fundamental sincerity which has undoubtedly gone into the making of the film leaves its impression on the general atmosphere; and now and then it becomes more than a mere surface dignity. At these moments we do feel the bleakness of Scotland, the wildness of its rulers and the driving force of tragic events. A readiness to appreciate such significant qualities is part of the duty of a critic.

"Dancing Pirate," Technicolor film, in the making. It is released this month.

The Technicolor process appears again in *Dancing Pirate*. Now that we are getting more accustomed to it we should be able to assess its merits more calmly, without either staring open-mouthed as if colour were a miracle, or rejecting it wholesale on account of its more obvious present failings. There are the usual bad patches: colours alter, particularly complexions, with different placings of the camera, and there are some glaringly unreal outdoor scenes. Definition is still very variable in the long shots and best in the detail-shots. In many places, however, the colour arrangements have clearly been pondered over very carefully, and e.g., a gleam of light from inside a house seen at night-time (a great deal of the action takes place at night, to give emphasis to the shadow-effects of which Technicolor is capable), or a tiny splash of colour from a red rose poised judiciously on a window-sill, are extremely useful in establishing the mood.

'Colour' Cutting

Note the sequence before the end, where dark exteriors containing relatively intense movement—the hero rounding up the villains preparatory to getting the girl away from the chief villain—are intercut with

(*Continued from previous page*)

bright interiors containing definitely slow movement—a scene inside a chapel where the chief villain is about to be married to the girl. The idea of the two-fold contrast is interesting.

Under Two Flags is a French Foreign Legion film with all the traditional characteristics of its type. The production is on a vast scale and there are attractively-photographed scenes in the desert, where the Legion battles with its Arab foes (the desert in question is actually the sand-dune country in Yuma, Arizona). But the plot and all its involutions are too feeble to stand a moment's examination.

In this connection one scene is especially revealing—the one where the beautiful heroine discovers the identity of the mysterious and obviously cultured legionary. She learns not only the reason for his departure from England, but the fact that his innocence has now been established. The explanations here are so brief that we cannot help feeling that the director is simply getting a dull job over as quickly as possible. On the other hand, the rest of the action is no less trite; and the fact that it is drawn out to a much greater length does not make it any the more convincing. The point is that a hackneyed and improbable tale remains hackneyed and improbable whether its items are treated in great detail or skimmed over in a few minutes and that lavish production-values cannot make up for such basic inadequacies of content.

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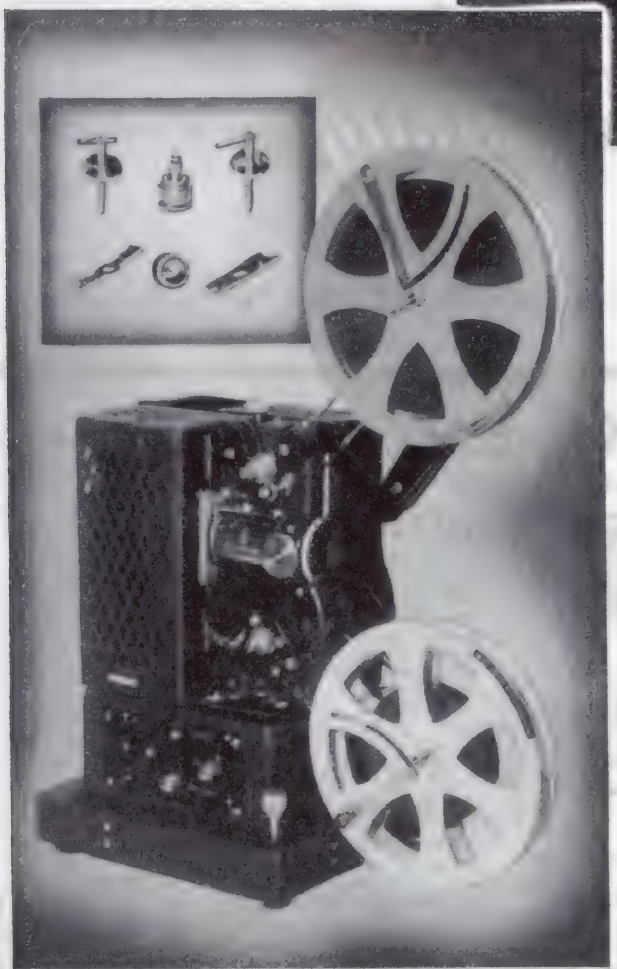

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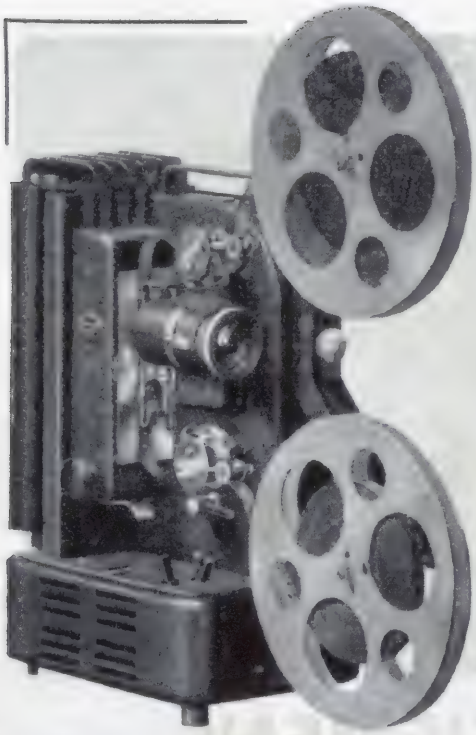

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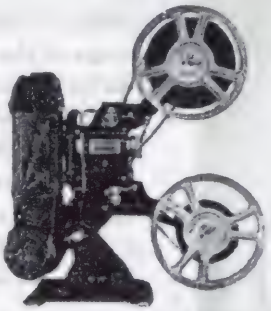

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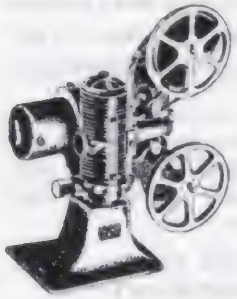

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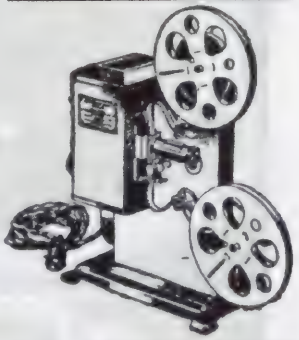

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FILM PRODUCTION FOR AMATEURS. VIII.

FICTIONAL *or* NON-FICTIONAL FILMS ?

Previous articles in this very popular series by the well-known editor of the Gaumont-British Magazine, the weekly interest film that is a model of its kind, have dealt with Film Fundamentals, Production of the Script, The Camera, The Director, Production, Prelude to Cutting and Principles of Cutting. A test paper is given at the end of each article and the answers are published in the succeeding issue.

By ANDREW BUCHANAN

TECHNICALITIES are now temporarily suspended and we make a justifiable pause, during which we shall survey the progress we have made.

In the beginning, we learnt thoroughly to understand the requirements of our medium and then we became intimately acquainted with the camera, ultimately regarding it as a member of the family. We applied our technical knowledge in the writing of a scenario in easy stages and learnt how to translate the written words into moving images on the screen by developing an ability to direct a film freely and with imagination. In doing so we actually took our scenario on location and shot from it.

Following this, we discovered the best way of dealing with our rushes so that the inevitable confusion, which occurs at this stage with unsystematic directors, was entirely absent and then we invented an original method to simplify cutting. We began by assembling our production " mentally " and when we had really completed the process, we embarked upon " physical cutting," this finishing the film in its entirety.

A Difficult Choice

Now up to this point I have been working side by side with the student, but he has now reached a stage at which he has to proceed alone, for technicalities are about to become secondary to the major task of deciding what type of film he is going to concentrate upon in the future. As this depends almost entirely upon his circumstances, I can do no more than outline, in detail, the main types, leaving the choice to him.

Immediately the student sets out on his lone trail he will find himself confronted by some rather intricate cross-roads and it is perfectly understandable that he should hesitate as to which to take—for one points to fictional and the other to non-fictional production. Which shall it be ? He knows how to construct films, for he has overcome his early tendency to regard the art as something which can be rushed through anyhow, merely to amuse the kiddies, and he fully realises that even the simplest domestic film must be constructed on a carefully planned basis. But what he does *not know* is which kind of film he should now concentrate on.

The Fictional Film

Therefore, as he stands pondering at the cross-roads, I join him, hoping to help him out of his difficulty by describing the vastly differing characters of the two roads that stretch before him, which, to increase his bewilderment, seem equally inviting.

Let us deal, firstly, with fictional films, into which category we should group all productions which are designed to entertain, by offering a fictitious narrative —comedy, drama, mystery— whatever it may be. In such films fictitious characters act in conventional surroundings, which are mostly interiors, if one may judge by professional outputs. Many amateur organisations concentrate upon this class of picture and achieve surprisingly good results by building small settings, either in little studios or in the open air, depending upon natural light, and I have seen interest and excitement sustained throughout four or five reels ; but most of these films have been imitations of professional features, both in characterisation and settings—whereas the amateur should utilise his freedom by improving on the methods of the professional, not technically, of course, but in original presentation and subject matter.

The professional has a market to cater for and must conform to its demands, whereas the amateur is free to

(Continued on next page)

Points of interest about this shot are : Use of a yellow filter ; impressiveness of low angle; although the picture was taken at Falmouth, it has a decidedly 'foreign' appearance ; don't forget telegraph wires !

(Continued from previous page)

Fictional or Non-Fictional

please himself, and, incidentally, to advance the film. Now, as I have shown in preceding articles, creative skill is given full play in fictional production and the personality of the director has, perhaps, more opportunities of impressing itself *through* the characters and the *treatment* of the story than when a purely impersonal film is undertaken.

Money, however, is one of the major obstacles to the making of fictional films which depend upon numerous interior settings and so the student is advised to hold back his decision to produce them until he has finished reading the article, for he will find in the suggestions which follow a formula for making fictional pictures *without the aid of a studio and its attendant expenses.*

On the other hand, non-fictional films can, if approached wisely, be produced very cheaply, but to make them vitally interesting demands a maximum amount of imagination from the director.

The most important type of film within the non-fictional category is undoubtedly the documentary, and so it becomes necessary to inform the student exactly what this is, or rather, is not, for there is a prevalent belief that every film which does not contain a story is a documentary, whereas, nothing could be further from the truth. Actually, documentary production is a method rather than a specific type of film; moreover, it is a method which, to be completely successful, must be inspired in the director—he must be filled with a desire to reveal *everything* about something.

If the making of a scenic pure and simple does not appeal to you, then why not dramatise it and produce a film based on the seasons?

Grierson defines the documentary picture as being skilled and faithful reporting, depending for its success upon an ability to use the camera to build up an interesting and dramatic picture of the life led and the work done in the world of everyday reality. Now that is a very different thing to filming London's traffic in twenty shots and screening it, saying "Here is London's traffic," or showing a potter at work on his wheel, preceded by a title requesting the audience to look at the potter at his wheel!

The Documentary Film

Those items are merely examples of current activity, but the documentary film must not only show such activity, but also why and where it exists and what relation or influence it has on the contemporary phases of activity surrounding it. The documentalist seeks to analyse and/or improve conditions by revealing them; he sets himself a mission, whether it be to trace the origin of London's traffic chaos and demonstrate a remedy; the essential value of the potter in an age of mass-produced pots; the disclosing of bad housing conditions; the dependence of Britain on ships; the health value in the increased popularity of hiking and biking—how this works, why that doesn't work and the people so affected.

In other words, the documentary film must show, in dramatic form, reality in all its phases—industry, art, modern architecture, home life, holidays—but such films need to be constructed on *imaginative* lines, which present dramatised versions of reality—the dramatisation being created by the skilful assembling of shots, as opposed to the commonplace method of stringing together everything one has filmed, leaving the result to look after itself.

Merging the Fictional with the Non-Fictional

Consequently, the student must decide for himself whether he is going to make pictures portraying dramas and comedies which are entirely fictitious, or deal with documentary production and endeavour to extract from the life around him drama or comedy of a realistic nature, revealing facts in gripping fashion. The choice is hard and I can but point out the attractions and disadvantages of each group, but in doing so I propose to make a suggestion which I hope the student may try to develop—for it offers not only a compromise between fictional and non-fictional production, but it contains, deep in its unexplored depths, the solution to the future of *really moving pictures*, whether amateur or professional.

It is the merging of the fictional and the non-fictional groups so that the result will be a vitally interesting film built around a fictitious story set amidst naturalistic surroundings, whether industrial, pastoral or of any other kind. Thus the student would be employing, to a reasonable degree, the methods of the documentalist, with the style of the fictional director. As I am constantly expounding, the function of the true

Films ?

film is to portray what other media cannot, and, in my opinion, amateurs are leaving countless fields unexplored when they content themselves with settings representing drawing-rooms, bedrooms and kitchens.

They should allow the legitimate theatre to present such scenes and utilise the film to show the limitless settings provided by the world itself at home and abroad, and into such settings they should weave their narratives. In doing so the student will be approaching far nearer to the perfect film than his professional friends, for he will be giving an opportunity to the film to show what it really can do and he will be making an important contribution to the heavy task of breaking down the link which has bound the film to the stage for so long.

A forceful picture but the background is dead and flat. A bank of clouds would have improved it.

Maybe such a film would deal with the romance of a man who works half the night on newspaper presses, or it might be a mystery story concerning a girl whose occupation is the controlling of a complicated robot that knits stockings. Possibly, a dramatic plot can be woven around paper-making machinery and if you have ever seen the colossal plant which turns out miles of rolls of paper, you will realise some of the possibilities offered by such a spectacular background. Agriculture, shipyards, railway stations, landscape gardening, motor racing, dog breeding, hand-weaving, house-building, manicure, crossing the channel, a ten-days' foreign tour, each and every normal event can offer possibilities for filmic backgrounds, but that does not mean that the entire film must be set against any particular machine, ship or spinning wheel.

Impersonal Film Stars

What it does mean is that the ingenious director should try to plan his scenario so that the maximum number of interesting and significant realistic settings appear logically in his story and, moreover, not only appear in it, but play their parts in it. It should not be thought that a cast can be filled only by actors and actresses, for, properly handled, a railway train, an ocean liner, or a cotton mill can play a part in a film narrative that will be more impressive than the performance of the most highly paid film star in the world.

In addition, such impersonal stars play double parts, for not only do they affect the destinies of the human characters in a story, according to the skill of the director in the creation of his scenario, but they also mould the fundamental character of characters—and it is this important point which the director has to reveal in his fictional-documentary production.

It is well known that climate affects the characteristics of the peoples of the nations and also that their occupations are reflected in their lives to a similar degree. Consequently, it is the task of the director to portray such national or local mannerisms, lines of thought and tempo of living and to make these responsible for the drama or the comedy he is weaving around the cast. In this way he will be featuring his backgrounds equally with his human players and in doing so he will be making a major contribution to film production. Personally, I should be drawn into the cinema far more readily if the star of the feature film was the " Queen Mary," or the " Royal Scot " than if it happened to be Tilly Tonsils, the Blue-Rinsed Blonde. But if I saw that Tilly Tonsils was co-starring with the " Queen Mary," or the " Royal Scot " in a fictional-documentary production that was set in the world of reality, I should positively leap to see it.

In conclusion, therefore, I would remind the amateur director that the opportunity of developing this type of picture is more accessible to him than to the professional and I trust he may take advantage of it in his own individual way.

Next month I propose to develop the student's possible lines of approach to production on even more original lines, so that there will be no possibility at all of his copying either his colleagues or his professional rivals.

PLEASE TURN TO PAGE 398 FOR TEST PAPERS

SCOTTISH FILM FESTIVAL

THE Hon. Anthony Asquith will adjudicate in the Fourth Scottish Amateur Film Festival, conducted by the Amateur Cinematography Panel of the Scottish Film Council. The last date for entries is December 31st, 1936, and the last date for sending in films, January 31st, 1937. The final adjudication and public show takes place on February 20th. Address entries to Mr. Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.

Entries are divided into three classes : Fiction (story films, photoplays) open to all amateurs and cine clubs in Great Britain (Prize : £10, presented by *Amateur Cine World*) ; Non-Fiction (documentary, instructional) open to all amateurs and cine clubs in Great Britain, and any type of film open to amateurs resident in Scotland.

OUR CRITICS REVIEW

READERS' FILMS

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

FROM DREAMS TO REALITY.

By R. POLE and W. J. BANWELL. Directed by F. C. APPLEGATE.

When movie-making, itself the most fascinating of hobbies, is used to exploit another hobby, the result is bound to be interesting. The producers start off with an advantage because they invariably have a clear idea of what they want to show. Whereas many amateurs subscribe to the regrettable theory that you only need to know how to judge exposure and when to press the button in order to make pictures, the devotees of most other hobbies must have a fuller practical knowledge. You can't build a radio set if your knowledge of wireless goes no further than the ability to distinguish good reproduction from bad; you can't make a leather case unless you know how to use the tools.

So that if you have another hobby besides movie-making, the chances are that you are reasonably well acquainted with its technicalities and it follows that you should be well fitted to express them in pictures in an intelligent way because not only are you well versed in the hobby, but you know *why* it appeals to you. And knowing why, you will be able to select its salient features and present them to the best advantage. Film making is, after all, largely a process of selection: of shots, angles, view-points, salient points of the theme. It is the ability to select material that is germane to the logical development of the plot from material that is not that distinguishes the good producer from the not so successful. And you can only develop that ability if you know clearly what you want to show. The film must have a theme, however slight.

The theme of "From Dreams of Reality" is firmly featured: a model railway. The makers are model railway enthusiasts and they have ably translated their enthusiasm to the film. Young men now, they were first smitten with the passion for railways when small boys. Very well, then, the film shall begin with a shot of a lady and those two small boys of years ago walking along a lane. Close shot of a steam whistle on a steam engine. The boys run forward eagerly and climb on a fence to watch the train go by.

A remarkably fine 'atmosphere' shot, eloquently expressive of music, which owes its effect largely to the dramatic lighting.

Frank and Bill, now youths, are in the garden studying magazines and other literature on model railways. "The Great Central Railway was agreed upon as a prototype" runs a sub-title. Follow shots of trains thundering along. They are taken from an angle—not broadside on—so that the effect is not just a blurr. From trains it is a natural transition to stations. One of the young men is seen on a platform, measuring its width, while another takes notes. They also take measurements of a signal.

Now these shots are by no means just 'atmosphere' shots to introduce the subject proper. A feature of the models is that they are made to scale with great care (and skill) and it is necessary that this point should be stressed. A sub-title, "All models are made to scale" would not carry anything like the same conviction. The function of the film is to *show* us that a thing is so. That is not to say that sub-titles should be avoided; if they cannot be dispensed with without an obvious straining after effect, using up an excess of footage to show painfully what could be described in a few words, then use them by all means. But first make sure that a thing cannot be shown simply and *clearly* without recourse to words. In most cases you will find it can be and in those cases in which it cannot, ask yourself if it is really cine material.

Next we are shown how the models are made, the track is laid, sleepers and lines fixed and the completed track shown. Detailed construction of coaches and locomotives follows. Close-ups make the method of working quite clear. But it is a pity a tripod was not used. In close detail shots of this kind steadiness is very necessary.

The model railway, when complete, is packed up and taken away by van, the two young men going with it. Then comes a shot of one of them on a terrace overlooked by Big

Ben. Close shot of a report in a newspaper regarding a model railway exhibition. The young man looks at his watch and then at Big Ben (which shows accurate observation on the part of the director, for we are creatures of habit and tend to overlook the thing that looms at us) and goes off. Then we see him going in the Central Hall, Westminster, where his model railway is displayed. Follow various interesting shots of a network of miniature railways. A truck disappears into a tunnel and on the back of it is inscribed the word : ' End.' But it would have been an advantage to have had this shot rather closer before the truck receded.

This is a very good film of a fascinating subject, well photographed (the lighting is good) and constructed. It shows in detail, by means of close shots, and in logical order, so that we get a clear idea of how the various models are made, the making of a very elaborate model railway. But we have one quarrel with the producers. We do not get a long, embracing shot of the complete railway system ; we are shown only its component parts. This is a serious omission and should be rectified. The titles are well done. A Leader has been awarded.

Arches make fascinating pictorial patterns if seen aright and the cutting can transform them into rhythmical patterns.

THIS IS LONDON. *HURST FILMS.*
Directed by Tristam Grayson. 16mm. 1 *reel.*

The title is misleading because the city is here only the background to imposing state functions. Pageantry rings a little hollow ; the real London is not the London of state processions and trooping the colour—the essence of the city is distilled in the homelier things, the amazing daily round. The pigeons on the steps of St. Paul's, the pavement artist outside St. Martin-in-the-Fields, the broad highway of the Thames and not less the urchins who play among the derelict wharves, the home-going crowds that stream over the bridges, the crowded restaurants and milk bars, the crawling traffic, the street hawkers, the newspaper vans careering away from Fleet Street, the arrivals at Westminster, the palatial clubs, the flashing signs, Peter Pan, the parks, the parade of the nurse maids . . . these are among the thousands of aspects of the essential London.

This film consists, in the main, of shots of the ceremony of trooping the colour and the jubilee and funeral processions of King George V. In effect it is a newsreel and would be a more compact production if it consisted only of the jubilee and funeral processions. A place for the trooping the colour sequence could always be found in a cine magazine, or, indeed, in a real film of London. The other two features are of time rather than place. They are of historic interest.

The editing of the jubilee section is rather confusing. The direction of the procession changes from left to right to right to left with startling suddenness. Possibly the cameraman was restricted as to position and attempted to create variety by arbitrally changing the film strips round ; but the effect is scarcely that of a procession. The direction of shots is very important. Shots of vehicles bustling about in all directions across the screen suggest a busy thoroughfare. Shots of the same vehicles all going in the same direction suggest a procession. There are some nice long shots in the trooping the colour sequence, but here again the cutting is somewhat disorderly and the sequence is too long.

The best section of the film is that which shows the funeral. The first part is dramatized. Close-up of a hand tapping out morse ; approaching titles, flash titles : "The King is ill." Newspaper cutting describing the crowd at the Palace gates. Shot of the crowd. Quick medium shots of people reading newspapers. Sub-title : "The King's life is drawing peacefully to its close." Shot of a candle going out and of a book being closed. The second is redundant and the first is scarcely adequate in this context, but it does at any rate symbolise the passing in a single shot though a shot of a flag being lowered to half-mast would have perhaps been more fitting. Later on we get a shot of a flag flying at half-mast. This comes after that of a woman making the sign of the cross and of a child asleep in a chair. We appreciate the author's intention but feel that the last part of this sequence tends to the theatrical. Nevertheless, the author's sincerity is patent. The sequence closes with shots of newspaper reports of how the news was received abroad.

The shots of the procession are good and a still picture of the lying-in-state is included. But we suggest that the cut-in shot of the child eating a banana is taken out. Cut-in shots that bring out the human element above the pageantry by expressing the reactions of individual onlookers are very useful, but we are too near to the event properly to appreciate the point of this one, so that its inclusion appears in questionable taste. But the film as a whole holds the attention and a Leader has been awarded.

(Continued on next page)

Personal Movie-Making Technique

(*Continued from previous page*)

HASHISH. *By CRYSTALINE FILM PRODUCTIONS.* 16mm. 1 *reel.*

There is a multiplicity of trick effects, double exposures and the like in this film. One feels that the authors were more concerned in exploiting the refinements and gadgets of their ambitious new camera than in making the film. The story is built round the effects instead of the effects being used to advance the story. As a demonstration of what this particular camera can do the film is an effective showpiece, but despite their preoccupation with its mechanics it is an interesting film, because it is an ambitious attempt at real cinema and has at any rate the merit of novelty. Their new

Viewpoint and lighting enhances the majesty of the law.

camera has brought home to the authors that the art of cinema is, to a large extent, the expression of fantasy—fantasy in which the laws of time and space can be turned topsy-turvy.

The film is a story of a man who, as a refuge from life, took hashish and 'dreamed a dream so terrible that it proved his doom'! The main title is lettered in an approximation to Chinese characters and is somewhat difficult to read. "Hashish" opens with shots from a height of a city street. A man reads a paper in which is given details of yet another peace plan. He throws it in the fire in disgust. This sequence is extremely well cut. It moves easily and is imaginatively handled. Cutting on action is the secret.

Angle shots of him going to get his pipe. He fills it with hashish. His hand juts out stiffly from the chair. The hands, by the way, are an eloquent index of emotion. The clutching hand, the clenched hand, twitching fingers . . . these convey the feelings of the subject with the minimum of footage. Shot of a swinging pendulum. The hand moves up and down. Then comes some double-exposure work. The spirit of the sleeper gets up from his chair, but unfortunately the camera position has changed, so that there is fringing. Now we have multiple exposures: the face of an idol, clock weight, man's feet tapping. He is in a graveyard, sees his own tombstone, 'Died by his own hand.' Business with dagger.

The sequence in which the suicide is discovered is brilliantly cut: girl at cabinet, peers in it, looks up startled—the drug is gone; she runs out. Quick cutting to door as she runs through, double-exposed shots of vase, idol, matches on floor, head hanging over chair. That is enough to indicate the tragedy. She telephones to police station, multiple exposures of people telephoning, papers being thrown down. But it would have been ironical had the newspapers contained the report of his death on the same page as that on which the peace plan was published. The actual death scene is confusing because of the double exposures and weird angles: clock weights still, hand stiff over arm of chair, quick wipe to cat out of doors playing with a piece of paper (but why the wipe?), milk bottles by wall, milk cart. One wonders what these have to do with the suicide. To contrast the horror with the monotony of the daily round? But the contrast is not needed. The acting of the man who is driven to self-destruction by the distortion in his drug-induced dreams of the face of the idol, the incessant tick-tock of the clock, etc., is above the average. A Leader has been awarded.

A VISIT TO BELGIUM, 1935. *By G. R. DAVISON.* 9.5mm. 150 *feet.*

The beginning gives promise of a good film, but that promise is unfortunately not entirely fulfilled. After shots of the departure from Dover comes a sub-title: "We are left on foreign soil," but this is followed by a sea shot. Some amendment is needed here. Either the sub-title should come out or the sea shot should be transposed. A visit was paid to the Brussels Exhibition, but the sequence is bewildering: there is too much unsteady movement (presumably because much of it was taken from a car) and far too many quick pans. The pan should not be used merely because you cannot get all the subject in the viewfinder. It should begin and end with a centre of interest.

A clock in a church tower strikes five. But is the time of any importance and where is the church? The author has not exercised sufficient care in selecting significant things for presentation so that the film is somewhat rambling and lacking in cohesion. Some of the shots are little more than flashes. The length of a shot depends on the subject and context, but unless it is desired to convey a sense of urgency or excitement, it should at least be long enough for the mind to assimilate it.

By
'Cinesmith'

Amateur Film Societies and Entertainment Tax

H. M. *Customs and Excise* v. *Meteor Film Producing Society*

AMATEUR film societies which include a number of projection evenings in the syllabus for the session will be interested to learn that H.M. Customs and Excise consider that in certain circumstances such shows are liable to Entertainments Duty. The Meteor Film Producing Society, of Glasgow, is being assessed for this tax and a protracted correspondence, enlivened by a number of meetings between officials from the Customs and officials from the Society, has been going on since October, 1935.

Cameraman at work on "Gloria's Fete," Wallasey A. C. C. Production.

Apparently the 1935/36 printed syllabus—the first this particular society had issued—attracted the attention of the authorities, who opened the proceedings by asking whether the Society was paying Entertainments Duty. The Society replied by saying that its chief activity was making pictures and that any projection done was for demonstration and not for entertainment. The inclusion in the syllabus of several library films—such as "The Lost World"—evidently made the Customs people disagree and they wrote again, at some length. They asked:

1. Amount of each entrance fee.
2. Each rate of subscription.
3. Full details of the privileges enjoyed in respect of each rate of subscription.
4. Date and place of each meeting.
5. Nature of each meeting (please give full details).
6. What tickets of admission were issued to members.
7. What were the corresponding charges to the public for admission to the meetings.
8. Were guest tickets or complimentary tickets issued and if so, to whom, i.e., the general public or to members.

Financial Statement Requested

They concluded this formidable request by saying, "A financial statement and a copy of the Constitution of the Society showing its objects and how it is controlled and how the controlling body is appointed or elected should be enclosed with your reply together with any programmes or literature available in respect of past, present or future activities." (How many societies, I wonder, actually have a proper constitution?).

The information was supplied to the best of the ability of the unfortunate office bearers of the society. This did not satisfy the Customs House, who again asked for full particulars of all meetings ever held since the society's inauguration, some four years previously. This, of course, proved impossible to provide, owing, amongst other reasons, to the lack of any exact definition of what constituted a meeting, and, of course, to lack of records. This letter actually concluded with a request for a deposit "... estimated to cover the duty on membership tickets at present in circulation."

Obtaining Exemption From Tax

A number of personal interviews followed and then correspondence re-opened with a query as to why, if the society considered itself exempt, it had not applied for official exemption; this was accompanied by a demand for detailed information as to the nature of all past evenings devoted to lectures, with the time occupied by any extraneous attraction. (These were undefined). Officialdom was now getting into its stride. More personal interviews followed and a visit was paid to one of the projection meetings by a Customs representative. This resulted in their demands being boiled down to a report of

1. Number of meetings each year.
2. Number of film shows and lectures in (1).
3. Number of members in each of the past four years.

Approximate figures were again supplied. That was in December, 1935.

The following March the Society received a letter from Custom House, London, pointing out that under Section 1 (5) (d) of the Finance (New Duties) Act, 1916, exemption from Entertainments Duty could be obtained

(*Continued on next page*)

Cine Societies and Entertainment Tax

(*Continued from previous page*)

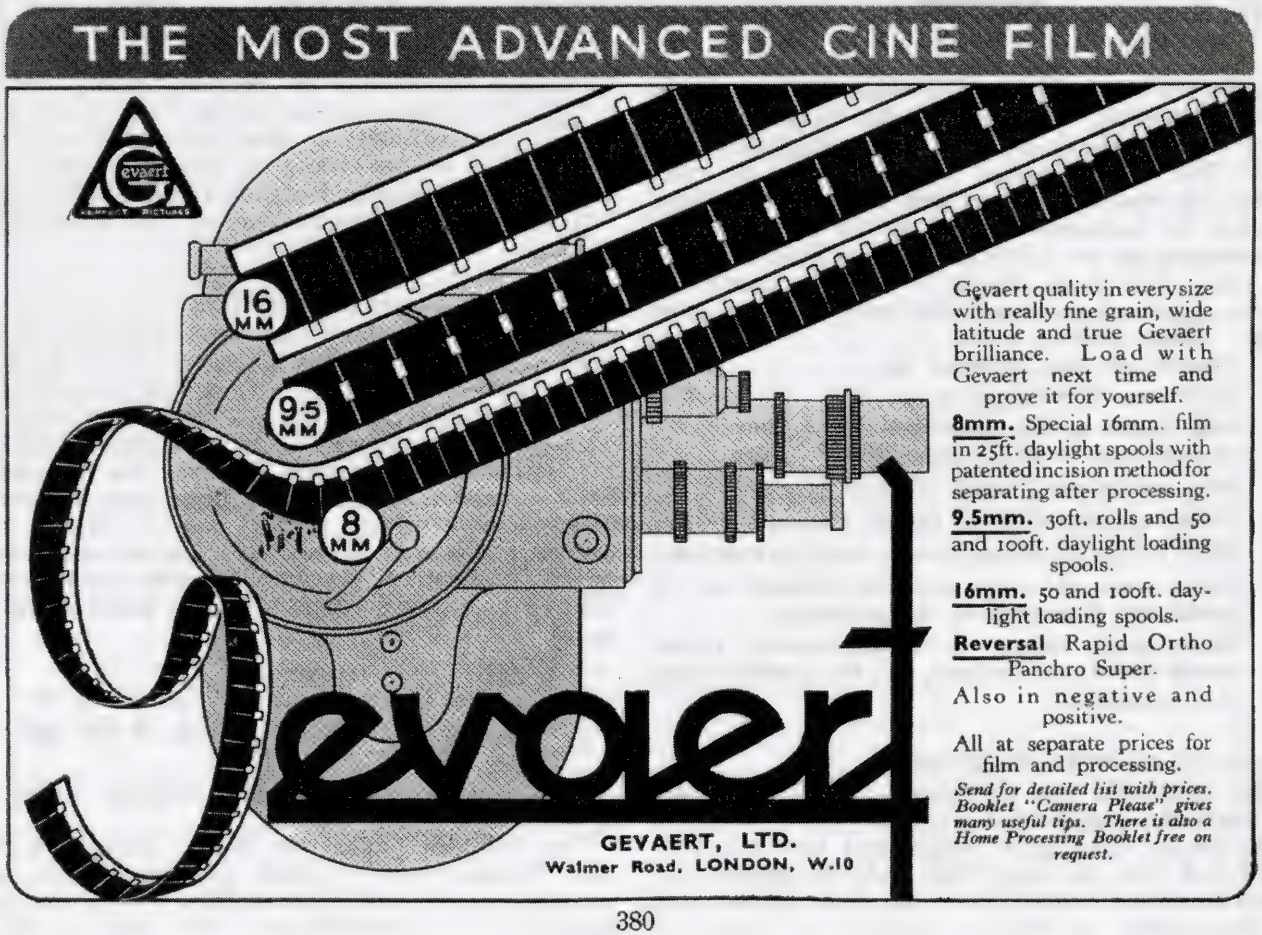
where the shows were provided for partly educational or scientific purposes, by a body not established for profit. As the Meteor Film Producing Society's constitution did not make any reference to this last condition, the Commissioners of Customs and Excise now intimated that they were prepared to grant exemption, when applied for, to future shows, provided the constitution of the society were suitably amended. This was duly done.

In June, 1936, official acknowledgment of the amended constitution was received; this meant that, provided the society applied for exemption for future shows, no further claims would be made. But they still insisted on claiming arrears of duty back to 1932. Correspondence dragged on for another month or two, until another meeting with the Customs officials was arranged. After discussion they accepted approximate figures of the society's activities during the past years, and, at the moment of writing, some weeks later, nothing further has transpired, though that may not be the end of the matter.

Other societies may be interested to learn how the tax was assessed. They took 10/6 of the £2 2 0 subscription as the basis and considered that 7/11 of this represented admission to projection evenings, which gave a tax of 1/4. This was the sum they demanded, for every member for each of the past four years. Meteor, of course, pointed out that until 1935 regular projection evenings had not been organised. A further fact which impressed the collector was that the society did not actually own any projection apparatus, which, he seemed to think, weakened their claim.

Apparently, however, to secure exemption societies must claim it in advance on the grounds that their shows are educational or scientific and that the society is a body not constituted for profit. It is thought that probably the case cited is in the nature of a test and it is difficult to forecast what official action will be towards the increasing number of societies. But club officials might do worse than take the necessary steps to protect their societies, on the lines indicated, from official demands being made in a quarter where exemption is certainly due, morally if not legally.

Whichever way the H.M. Customs and Excise v. Meteor Film Producing Society controversy goes, one thing is clear: Every amateur cine society of whatever standing should include in its constitution a clause to the effect that it is a body not established for profit and that its projection meetings are provided for educational or scientific purposes. In cases of public shows, to which the GENERAL public is admitted for payment, entertainment tax must, of course, be paid. This tax is on a graduating scale. Full information can be obtained from any Inland Revenue Office.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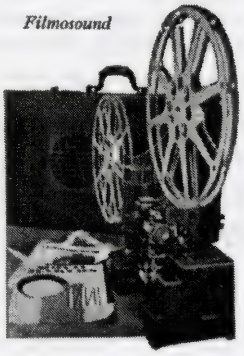

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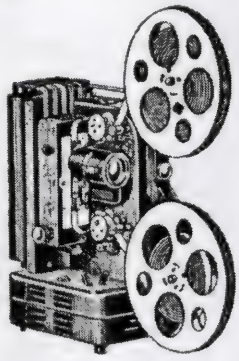

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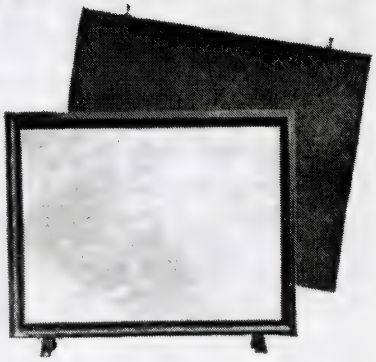

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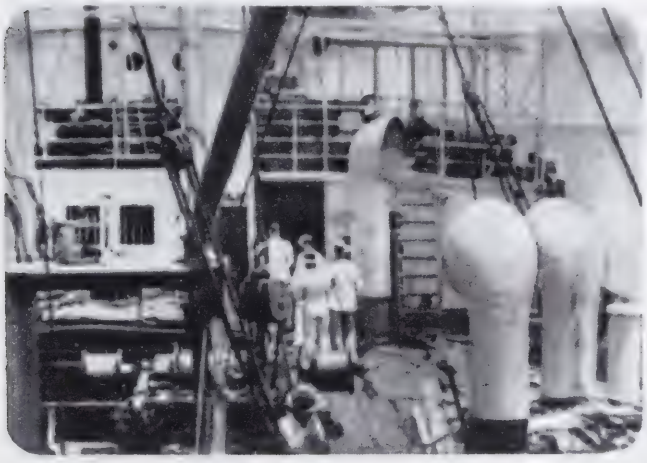
By T. F. SCALES

(Assistant Editor of British Movietone News) in an exclusive interview with VERNON D. FREEDLAND

OUT on the race tracks giant cars are lapping at a terrific rate with throttles wide open and exhausts roaring. Your camera is following a thrilling duel between two crack drivers when suddenly something goes wrong—one of the cars hurtles across the track, out of control, and crashes over the bank in full view of your lens. Your camera was working all the time . . .

Or you are on a cruise, taking a well-earned holiday with your camera never far from your side. Your boat picks up an S.O.S. and following the unwritten law of the sea, goes off to help in effecting a rescue. You seize the opportunity of securing a record of the sinking ship and of the passengers and crew being taken off in boats and coming aboard. Your camera picks out a few of the pathetic scenes that are unhappily never absent from such occasions, and you have an exciting sequence of incidents to show your friends as a climax to the film of your holiday.

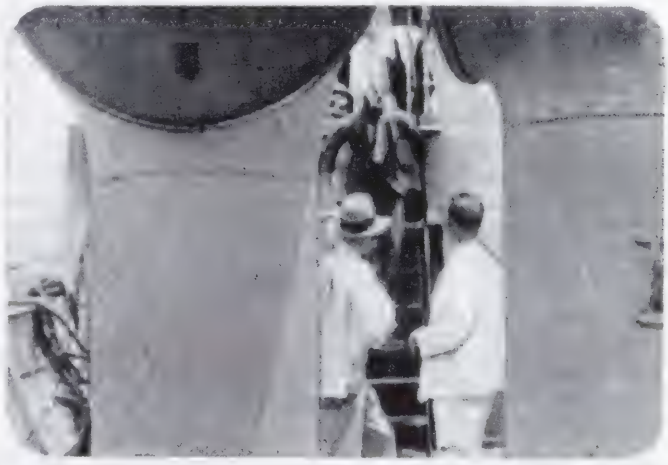


You have more than that, however, in the spool of film which embraces the occurrence. You have something of definite commercial value for which the news-reel companies may be willing to pay a substantial sum—enough to pay for your holiday over and over again.

The amateur movie-maker who is fortunate enough to get hold of an exclusive record of some stirring incident should waste no time in getting it off to one of the news reel companies. Although the news-reels are made up mainly of shots obtained by professional cameramen attached to the firm, the amateur is not barred—rather is he welcomed—provided he has something of importance.

Owing to technical difficulties, we cannot handle sub-standard stock of smaller size than 16mm. If the event or occurrence is of really exceptional interest we might attempt to do something with a smaller size, but as anything less than 16mm. gives extremely unsatisfactory results when pulled out to standard size, it is only when something of absolutely outstanding interest has been secured that we would trouble to handle the smaller gauge.

On some occasions the amateur who feels he has got a scoop keeps it until he reaches London and goes round to negotiate with the different companies in an endeavour to get the best price. But he should remember that with the passing of time the film is depreciating in value. All news items become less valuable as their topicality becomes more remote.



Enlargement from an amateur's film of the Orsborne brothers, of "Girl Pat" fame, on the boat to England. This film was included in the British Movietone News.

My advice to those who secure a good news shot and who wish to secure the best price for it, is to send the film off immediately to be developed—for this must be done in any case. You can then carry on your negotiations whilst the processing of the stock is being effected.

Amateurs have been responsible for getting some first class scoops. For instance, the shot of the incident on Constitution Hill following the King's inspection of his troops in Hyde Park was obtained by an amateur. On another occasion, when the French boat, "Georges Philipar," set on fire in the Red Sea, the amateur movie-maker who secured a film of the blazing vessel made about £200 out of it, selling it both in this country and in America.

Sometimes a number of amateurs get a picture of the same event and the value of the film is thus correspondingly lowered. A recent example was when the liner "Doric" was holed in a collision whilst on a cruise. In this instance about fifteen people secured a record on 16mm. film and we therefore placed a value of 3/- per

(Continued on next page)

REEL NEWS

(Continued from previous page)

foot (in 35mm. stock) shown. The basic rate for news film items sent in by free-lance workers is 2/6 per foot of 35mm. film included in the news-reel.

News value counts for everything but a little ingenuity can often make a picture more valuable. For instance, an amateur filmed the two Orsborne brothers, who found fame in the "Girl Pat" incident, as they were going aboard the vessel that brought them from Georgetown to England. Instead of taking a formal, posed picture, however, he had the wits to obtain a number of shots from various places on the boat where he would not be noticed, as if the taking of the picture was prohibited. This added greatly to the dramatic effect of the film and made it worth so much more in hard cash.

Wherever you are, when you have obtained something worthwhile, get into immediate touch with one of the news-reel headquarters, preferably by telephone, to ascertain whether the film is acceptable, or despatch it by first possible passenger train (do not wait for the slower method of posting it) and wire us the time and place of arrival so that we can send a messenger to meet it in. If it is possible to save time by sending it by air route when you are abroad, that is the quickest method.

If you have something that is really good do not worry overmuch about transport costs—we will take charge of those. But it should be plainly understood that it is no good getting all hot under the collar about a trivial item of limited interest. Use your own reasoned judgment. When you have got a shot, think first of how the newspapers will deal with the incident. Will it command front page headlines or be summed up in a few lines tucked away in an obscure corner on an inside page?

When sending your film off do not omit fullest particulars of the incident—not forgetting names of people, place, time and other information that will help us to add a pithy, informative commentary.

An Opening for the Amateur

There is one type of shot which the amateur can turn to good account and in my opinion this is where he can find the most useful openings in the news-reel. He might possess a good film record of some friend or acquaintance who at a later date springs into the newspaper headlines. For instance, some time ago an Englishwoman was kidnapped by Chinese bandits and the incident received full attention from the press. An amateur was the fortunate possessor of some movie shots he had made of the lady at an earlier date and he was able to sell the film to us for a good price.

Although the news-reels cover almost every aspect of human activity, there are one or two things they leave alone. Crime is a subject that is definitely barred and politics or religion, from a controversial standpoint, are likewise taboo. While we mirror the world, we endeavour to avoid giving offence to any individual. But do not bombard us with news shots of comparatively little worth.

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G.3. Projector with accessories fitted 2-in. lens and 500 watt lamp £60
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Write for details to :

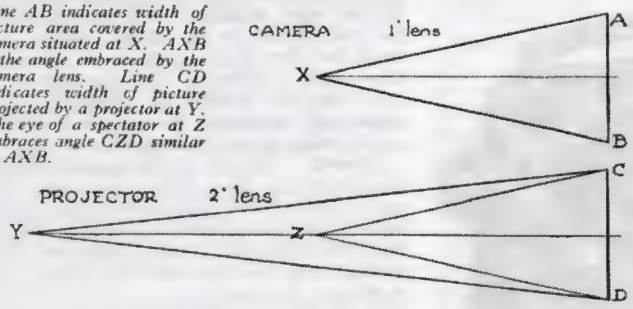
CINEX LIMITED
70 HIGH HOLBORN, LONDON, W.C.I.

Home PROJECTION

(Continued from page 362)

by the camera lens. If, then, we sit half way between projector and screen we shall be seeing the same scene as the camera lens saw at exactly the same angle. We should certainly not approach nearer than that. If projection lenses other than the normal 2" focus are used, then our relationship to the projector will not be the same, but our angular relationship to the screen can be the same.

Line AB indicates width of picture area covered by the camera situated at X. AXB is the angle embraced by the camera lens. Line CD indicates width of picture projected by a projector at Y. The eye of a spectator at Z embraces angle CZD similar to AXB.



By this I mean that we should endeavour to take up such a position that a pair of imaginary lines drawn from the centre of the observer's forehead to the side lines of the screen would cover the same angle as they would if he sat half way between the projector and the screen when the normal 2" lens was being used. Now the actual width of a 16mm. picture is about 10mm. and the focal length of the camera lens is 25mm., so that the 'viewing distance' can be expressed as 2½ times the width of the picture. For example, whatever the lens used in producing it, and whatever the distance the projector may be from the screen, a satisfactory distance at which to view a picture 4 feet wide would be 10 feet.

I have no doubt that other people have other standards of distance and my own is intended as nothing more than a suggestion, but I have found it, in fact, to work very well indeed.

Unfinished Symphony

(Continued from page 360)

52. C.U. The wife's face, still staring at the agent, suddenly loses all expression. Her eyes close, she faints, and falls, rigidly, on her back.
53. C.U. (Overhead shot) She lies rigid as a plank on the grass.
54. M.S. The husband looks down at his wife, then at the agent. Seized suddenly by uncontrollable anger, he raises his hammer, and brings it hard down on the bowler hat of the agent.
55. C.U. The agent's face. His head swings to and fro a little, then he, too, faints and falls over on his back just as the wife did.
56. M.S. (Overhead shot). Agent, lying rigid on grass.
57. C.U. The husband's face. He stares down at the body of the agent, then suddenly realises what he has done, and—like the others—faints as well.
58. L.S. (Overhead shot) At the bottom of the ladder lie the three bodies, in a funny symmetrical arrangement, as rigid as dummies.
59. L.S. The unfinished house, seen from some distance away, with its beams standing out against the sky. Fade out. THE END.

WE HAVE YOUR NEW PROJECTOR

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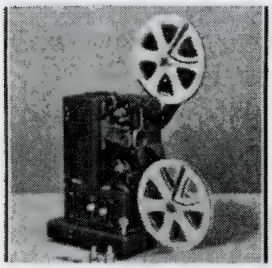
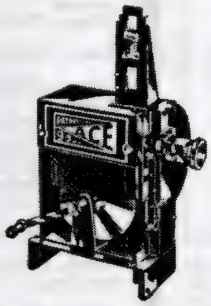


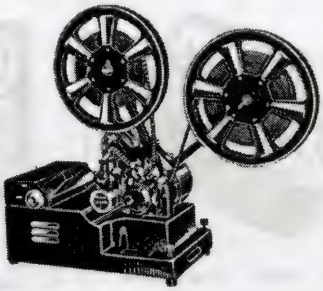
Siemens 9.5/16mm. Projector

The latest Siemens introduction. Highly efficient optical system, built-in interchangeable resistance for all voltages, patent take-up eliminating film strain. Quick change over to other film size. **£59 10 0**



PATHESCOPE "ACE"

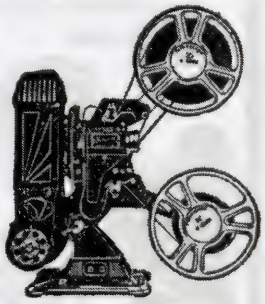
The new small projector for 9.5mm. films. Takes 30 and 60ft. films. Suitable for any voltage 37/6



PATHESCOPE 17.5mm. TALKIE

For first-class Sound pictures in the home and elsewhere. Perfect synchronisation of sound and picture on 17.5mm. film with a sound track of the same width as 35mm. film. Portable. Operates on all A.C. mains. The Pathescope 17.5mm. Sound-on-film Home Talkie, consisting of projector, amplifier and loud speaker costs complete **£60**

Big library of sound films available at cost, only slightly more than silent. New reels being added every month. Write for list or ask for demonstration.



PATHE—200B

Gives brilliant pictures up to a screen size of 10ft. Fan cooled, easy running and simple to operate. Machine complete with resistance to run on any voltage A.C. or D.C. **£16 15 0**

NEW APPARATUS IN STOCK

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(36ft. x 26ft.) with 50 k.w. of incandescent and arc lighting may also be used by arrangement.

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What's New in Apparatus

CAMERA

Name. Pathescope, Model H.

Makers or Agents. Pathescope Ltd., North Circular Road, London, N.W.

Size of Film. 9.5 mm.

Overall Size. 4¾" x 4¼" x 2¼".

Construction and Finish. Die cast body, black crackle enamel finish, lens and mount built in, black with white letters. Gate and other fittings plated.

Type of Loading. Charger, moulded body with pressed metal lid. This charger is smaller than other chargers, measuring only 3 3/5" x 3 1/5" x 3/5" (approx). Thus this camera will only take its own charger. The running of the film in this charger was smoother and more trouble free than any other example we have yet encountered.

Speeds. The instrument will only run at normal speed in a forward direction.

Cartoon Attachment. There is, however, a one-picture device. This is operated by moving the starter button forward. For ordinary running it is moved backward.

Starter Button. This is situated at the right side of the camera, near the front. It can be locked by screwing it down, either for continuous running or to prevent it being put into operation accidentally.

Footage Meter. This is geared, turning over at one metre intervals, and indicates the length of film which has been used. It is reset by turning an external knob.

Motor. The powerful clock-work motor is wound by a folding butterfly key on the right side of the camera. It will run about 6 metres of film before it commences to slow down, and stops at approximately 7 metres. The running is smooth, without jerks.

Pathescope Model H Camera

Loading. Loading is easy. One movement slides the gate upwards and opens it about an eighth of an inch, and the film is slipped into the channel as the charger is dropped into place. A single finger movement closes the gate, and an external knob on the right outside of the camera enables the mechanism to be turned slowly over until the film is in position on the claws. One small criticism is that the gate is not very easy of access for cleaning. It is apparently necessary to remove a locking screw before it can be removed.

Finder. This is of the optical tubular type built into the top of the camera. The centre of the finder axis is about half an inch below and about seven-eighths of an inch to the side of the axis of the taking lens. Engraved cross lines on the front finder assist in placing the image.

Lens. The objective is a Pathex anastigmat by the National Optical Company of Leicester, fixed focus, apertures f/2.5 down to f/16, focal length not stated. This is the largest aperture fixed focus lens we have yet encountered, but the depth appears adequate for all normal work.

Other Points. A neat leather carrying strap is attached to the top of the instrument. There are two strong presser springs inside the lid to maintain the position of the charger.

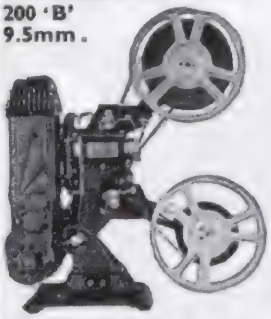
Price. £6/6/0.

General Remarks. This camera is of the substantial, efficient type one expects of the makers. It is a straightforward, reliable instrument of light weight and compact form. There are no trimmings in the shape of special gadgets, but everything appears to

WELL WORTH CONSIDERING!

Just three special items—at the Westminster, 24, Charing X Road, WC.2.
—typical of a very large stock that awaits your inspection.

PATHESCOPE 200 'B' 9.5mm.



Outstanding Features: Highly efficient 250 watt direct lighting system, brilliant screen picture 10 ft. wide. Flickerless projection. Fan-cooled, asbestos lined lamp-house. Simple threading. Universal tilting movement. Motor rewind on A.C. or D.C. supply. Complete with lamp and motor drive for 100 volt circuit, 300 ft. empty reel and flex **£15 0 0. Nine monthly payments of 35/-.**
Resistance for voltages 200 to 250, extra **£1 15 0**

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A Fine Production
Charger loaded with 50 ft. 16mm. film in 3 seconds. Film instantly interchangeable, e.g., Kodachrome to black and white, and vice versa without any loss of footage. F/1.9 Kodak anastigmat. Option of four telephotos, 2 to 6 in., universal finder.
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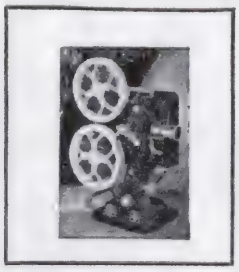

Greatest Value Yet! 2 in. large aperture projection lens, motor drive, forward and reverse. Clarostat control, special still device, super optical system for added brilliance, fin-cooled lamp-house. New improved double - claw action, screw tilting, geared rewind, simple threading. Complete with resistance, splicer and carrying case, at phenomenally low price of **£36 10 0**
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have been done to ensure a good workmanlike job. The shape of the instrument is particularly comfortable. While we are not particularly in favour of the introduction of yet another charger size, which limits the user's choice of films, it cannot be denied that the design of this new instrument is on the whole a move in the right direction. We recommend it.

PROJECTOR
(Combined 9.5 mm. & 16 mm.)

Name. Siemens & Halske.

Makers or Agents. Cinepro Ltd., 1, New Burlington Street, W.1.

Size of Film. 16 mm. and 9.5mm.

Construction. Heavy pressed metal, finished black crackle enamel. All incidental fittings and moving parts matt finished, plated surface.

Carrying case, which not only takes the projector, but also has space in the base for spares, can be obtained in leather cloth and in solid leather.

Overall Size. The projector, when in use, not including the spools, measures 16½" high x 12" deep x 7½" broad. When closed for transit and in carrying case it measures externally 16" high x 10" x 8".

Weight. 24 lbs.

Outfit. The outfit comprises the projector proper, with a set of 16 mm. sprockets and gate, and 9.5 mm. sprockets and gate, and the necessary cable, all packing compactly into the carrying case. The case will also accommodate spare resistance elements and two 400 feet reels, either full or empty.

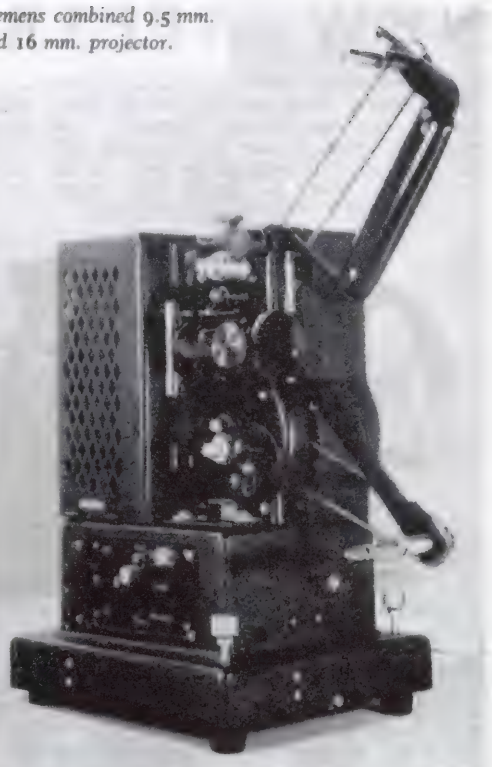
Picture Size. The normal lens will throw a picture 2' 6" wide at approximately 12 ft. throw.

Projection Lenses. A range of projection lenses of different foci are available for this projector. These lenses are of wide aperture and give remarkably sharp pictures. They are Dallmeyer objectives.

Focussing. The lens barrels are of 1¼" diameter, and are a push fit into a barrel contained within the projector itself. This barrel can be moved to and fro by a rack-and-pinion controlled by a large diameter knurled disc at the right of the lens mounting. This arrangement provides a wide range of focussing.

Illumination. The instrument is normally supplied with a 250 watt lamp, but due to the high efficiency and special design of the Siemens & Halske lamp - condenser - reflector - objective optical system, the light emission is particularly powerful. We tested the instrument against another well known projector with twice the rated wattage. There was little to choose in light efficiency on the screen.

Light Trapping and Cooling. The light trapping and cooling of the machine are particularly effective, and access to the illumination section is particularly easy. A touch on a button and the lamp house splits into two sections, one of which swings down on each side of the projector. This discloses an internal black metal



Siemens combined 9.5 mm. and 16 mm. projector.

(Continued on next page)

AGAIN the "Pioneers of Cinematography" blaze the trail to bigger, better and cheaper picture-making with the new 9.5mm. Motocamera "H" with f/2.5 anastigmat lens

for making real 'movies'

Go to your Pathescope Dealer and inspect its sturdy construction and watch-like precision, consider its compactness and more silent, sweet running movement. There's a Single Picture Device for snapshotting and a built-in viewfinder (eye-level) incorporated. There's also its low price of £6 6 0 to consider—the finest value in all sub-standard movie-making apparatus to-day and to-morrow. Yes, have a darned good look at

The New 9.5

MOTOCAMERA "H"

Takes only the improved "H" charger in usual R.O.F. and P.S.P.F. packings at 4 6 and 5 6 respectively, including the cost of processing

at £6 6 0

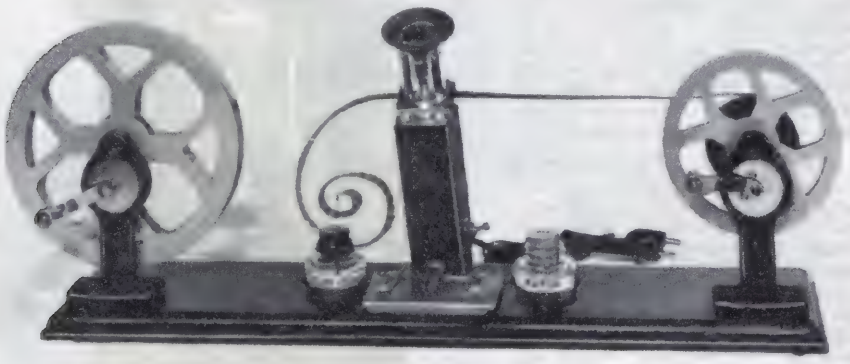
PATHESCOPE LIMITED: 10, GREAT MARLBOROUGH STREET, W.1. NORTH CIRCULAR RD., CRICKLEWOOD, N.W.2.

NEW APPARATUS

(*Continued from previous page*)

box-shaped shield, which is divided into two compartments. One half encloses the lamp and the other the resistance element. This not only prevents leakage of unwanted spill light, but also concentrates the force of the cooling air blasts to obtain the utmost efficiency. The efficiency of the cooling system enables the special small resistance elements to be used. The shield is removed in an instant by sliding it upwards.

Voltage Range. Not only can the Siemens and Halske projector be used on any normal voltage encountered in this country, but it can do this without the use of a bulky and heavy external resistance. It accomplishes this by the use of a series of resistance elements which are simply plugged on to a three-point contact within the machine. The motor works at 110 volts and only consumes about .5 amp. The lamp works at 50 volts, 250 watts.



Keystone Editing Outfit.

Because of the highly efficient cooling and the special type of resistance wire that is used, the resistance element can be made smaller than an ordinary projector lamp, and a range of these elements can be carried in the projector carrying case which will take care of all ordinary requirements.

Drive. The powerful fractional horse-power motor in the base of the instrument drives both the projection mechanism and the cooling mechanism. The machine is not as silent as some but cannot be described as noisy, taking into consideration its high efficiency.

Power is transmitted from the motor to the motion head via a friction plate. The motor armature spindle is vertical and carries a plate of metal. On this bears a fibre disc which collects power by the friction of its edge against the plate. This disc can be moved to and from the edge of the plate, thus altering the ratio of movement between the driving and driven elements. Speed control is thus entirely mechanical and not electrical.

Film Transit Mechanism. The main driven spindle is directly connected to the unique Siemens and Halske intermittent mechanism. This consists of a fibre cam which sweeps the film downwards intermittently. So efficient is this device that when we inadvertently used a film which was joined together with cellulose tape in one place, the only effect was to make the picture jump once on the screen, and then the film carried on without interruption.

In this instrument the cam carries three pins. The two outer ones are for 16 mm. and the centre one, which is on a slightly recessed portion of the cam, for 9.5 mm.

The feed and take-up arms are spring belt driven, the upper arm also acting as a carrying handle when folded down to the machine. 9.5 mm. and 16 mm. spindles are supplied.

The feed and take-up sprockets are chain driven, and linked together by a chain drive so that they always move in synchronism.

AMATEUR FILMS

By ALEX STRASSER

A handbook of instructions for those who want to make a real film as opposed to a series of moving snapshots. The author examines the range of subjects available to the amateur, shows how the script and scenario are built up from the original idea, and finally deals in detail with the finer points of editing and timing the shots, as well as camera angle, handling of subjects, and trick work for special effect. One scenario is given in full, the various steps in its production being clearly shown, and the final shooting-script is ready for any amateur to shoot. A necessity to every owner of a Cine Camera, this book covers in full all problems of planning, directing and cutting.

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LINK HOUSE PUBLICATIONS,

Link House, 4-8, Greville St., London, E.C.1.

They carry quick-fitting sprockets, and the change over from 16mm. to 9.5 mm. or vice versa is very quickly accomplished by undoing two screws. The screws do not become separated from the sprockets and therefore cannot easily become lost.

The projector will only project in forward motion, but if the instrument is put in reverse will rapidly run the film back without allowing light to reach the screen. This is particularly valuable when editing, as reverse running is about twice as fast as forward running at a particular setting of the speed control, and the absence of any picture on the screen avoids distracting the mind of the editor.

The central position of the "forward and reverse" control enables still pictures to be shown, and a knurled stud on the left side of the instrument enables the shutter to be turned out of the way if it stops in the closed position.

Shutter. The shutter is of the three-bladed type, and makes one revolution per frame. It is a little unusual in that all three blades are of the same size. A two-bladed shutter is also available and is stored in a clip under the projector. This gives greatly increased light emission, but flicker is noticeable at slower projection speeds.

Framing. Framing is optical, that is to say, the picture is moved within the screen, so that it is not necessary to tilt the projector back into position to bring the picture on to the screen after framing, as is necessary with some instruments. Framing is controlled by a knurled stud above the gate.

Gate. The gate of the Siemens & Halske merely performs the function of aligning the film, as the intermittent mechanism is below it. The back portion of the gate can be slid out instantly if the lamp-house is opened, and in this way the change from one size to the other is made.

Tilt. When setting up the instrument it is tilted into position by means of the two front feet which consist of screwed rods controlled by knurled heads.

Controls. The main-switch, speed control and forward-stop-reverse control are all grouped in one large panel at the right of the base. An interesting feature of the main switch is that it is intimately linked with the lamp rheostat at the rear of the projector base. This rheostat must be *full in* and affording the maximum of protection to the lamp before the switch can be turned on. There is thus the minimum possibility of a blown lamp. A further protection for the lamp is the ammeter with its red warning line.

General Remarks. The Siemens & Halske is one of the best designed instruments available, and is particularly suitable for the travelling lecturer and the man who wishes to obtain first-class high efficiency projection under all sorts of conditions with the minimum of trouble.

Price. The price of the instrument and accessories in case is £59 10s. 0d.

TITLER

Name. Dallmeyer Optical Bench Titling Outfit.

Makers or Agents. J. H. Dallmeyer, Ltd., 31, Mortimer Street, Oxford St., W.1.

General Description. The Dallmeyer Optical Bench Titler has been on the market long enough to establish itself as a useful and practical instrument, but it is now supplied, with several modifications and improvements, at an even more attractive price than formerly.

The basis of the outfit is the hardwood triangular bar "optical bench" along which slide the title board, lighting trough and camera support respectively. The total length of the bar is 3′ 9″, and the instrument is designed to work with the camera at 3′ from the title board when a lens of normal focal length is used.

The lighting trough is designed to take 8 x 60 watt lamps and with these placed at a distance of 18 inches from the title board, the exposure is of the order of f/3.5 with normal speed panchromatic film, f/5.6 with super-pan.

Keelite screen showing: left, screen in process of erection; above, screen erect, but not to fullest extent.

The camera support is universal, in that it will take all ordinary designs of cine camera, using any of the popular sizes of film.

The instrument can be used horizontally, or for certain kinds of work where it is desirable for the title board surface to be horizontal and the apparatus itself in a vertical position, a key-slot has been provided, enabling it to be hung up with ease.

The title board area is 15½ inches by 11¾ inches, and the board is of metal covered with felt. The normal outfit is black felt used with white letters, but white felt used with black letters can be obtained as an alternative. Colour felt letters are also available.

The letters are of such size that 28 normal size words can easily be accommodated on the board, and a fount of 400 letters ensures that the worker will not be hindered by a shortage of letters.

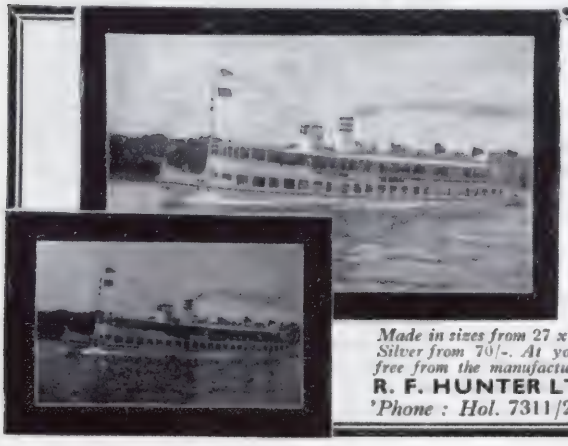
The title board is double, there being two boards, one slightly in front of the other, the front one being movable laterally. This permits of lateral wipes from one title to another.

The whole outfit is easily portable, and is supplied in a substantial card box.

Price. £5 5s. 0d.

Remarks. We consider this an excellent outfit at the price.

(Continued on next page)



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Made in sizes from 27 x 20ins. to 96 x 72ins. Crystal glass beaded from 90/-, Silver from 70/-. At your dealers or sample surfaces and illustrated brochure free from the manufacturers:

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BRILLIANT NEW 'CINECRAFT' TITLING MODEL

The "UNIVERSAL SENIOR" ready for use.

Never before has the Amateur had so Professional-like a piece of equipment at his command for Titling

Practically **an all-metal model for 100 per cent. precision,** the new Senior Model "CINECRAFT" UNIVERSAL can be handled with ease and confidence by beginner and expert alike. It is instantly adjustable for your camera, **8mm., 16mm. or 9.5mm.** There is not one worth-while effect or trick in titling beyond its scope. Accessories are there for everything from straight lettering to the most elaborate of titling sets. Fades, change-overs, advancing and receding titles, writing, sketching, all these developments are at your service in the "CINECRAFT." The only lighting required is from two 100-watt lamps, pearl or opal. **Titling is an absorbing pleasure—not a task—with a "CINECRAFT."** Invest in a Universal, and improve your pictures 100 per cent.

CINECRAFT

Trade *Mark*

UNIVERSAL

New and improved features include all-metal runners for the sliding camera platform; spring grip titling frame for backgrounds and back lighting screen; titling stage with sides slotted for scenic "sets"; all-metal adjustable lighting with swivel reflectors for fades. Stoutly boxed with felt letters, adhesive letters, every needful accessory for endless variety and the few simple instructions.

77/6

Junior Model .. .. .. 35 -

NEW FELT LETTERS

Now obtainable in ROMAN caps and or ROMAN smalls as well as STANDARD bold caps (three sizes), MODERN fine caps, MODERN smalls and elegant SCRIPT. Sets all at 7s. 6d.; alphabets only 3s. 9d.

All "Cinecraft" products are obtainable through your usual dealer. In case of difficulty, write for the latest list of "Cinecraft" better cine aids and the name of nearest stockist to Cinecraft Supplies, Ltd., Camera Corner, Palmers Green, London, N.13.

Latest Apparatus

(Continued from previous page)

REWIND & SPLICER & EDITOR

Name. Keystone.

Makers or Agents. R. E. Schneider, 46, Farringdon Street, London, E.C.4.

Size. 16 mm. and 8 mm.

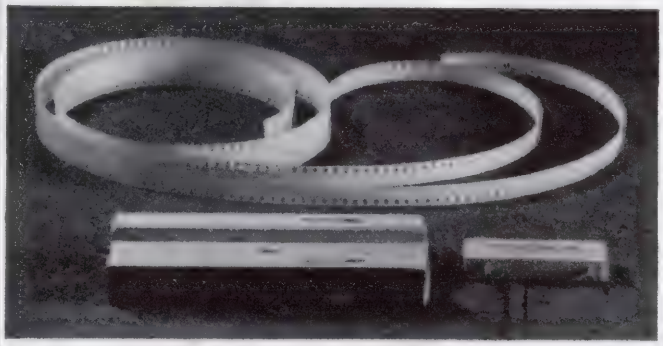
General Description. The instrument consists of a baseboard measuring 22" x 5½" of wood, standing on four rubber feet, carrying two rewind heads, a viewer, a splicer, and two bottles, which are recessed into holes in the baseboard. The bottles are intended to contain respectively water and cement, and are fitted with large diameter corks supporting small brushes set in quill ferrules.

The splicer is set in the centre of the baseboard.

The rewind heads are both geared, the ratio being five to one. The larger gear wheel is plated and the smaller one hard black crackle, which contains a bead screen on a spring loaded roller.

From the closed position to the open-and-ready-to-show position takes about ten seconds. A small button is pressed and the legs can be slid into the open position. Another is pulled, and the tube is swung round at right angles to the upright of the stand, and is pulled almost instantaneously into the open position.

Although the outfit is portable and folding, it is not particularly light. This is desirable for the weight makes for stability, resistance to accidental knocks which otherwise might capsize it, and a long working life. It provides a real answer to that problem which can sometimes be so difficult, "Where shall I stand the screen?" and avoids the shifting of tables and furniture which is sometimes necessary.



Simple but satisfactory device for slitting 16mm. width camera film into 8mm. width ready for projection (Film Specialities, El Monte, California) *See opposite page.*

brass in each case. The spindle has a square base, and there are two spring loaded balls to retain spools on the spindle.

The viewing device is situated immediately behind and closely adjacent to the splicer. It consists of a square tube 6 inches long, standing on the baseboard and leaning towards the operator at an angle of about 20 degrees from the vertical. This tube contains a 15 watt lamp which is controlled by a switch at the bottom right face of the tube. The top of the tube consists of a face plate, on to which the film is offered, and above this a lens of 1¼" diameter, with an eyepiece, and contained in a focussing tube, which gives about two to two and a half diameters enlargement of the film frame which is placed beneath it.

There is quite easy access to the lamp for cleaning and replacement, and it was found quite easy to slip film in and out of the viewer for examination.

Price. £2 19s. 6d., including sturdy fibre box and a bottle of cement.

General Remarks. This outfit is really practical, and could be expected to give prolonged service. It is equally useful for 8 mm. film. The viewing device is distinctly useful.

SCREEN

Name. Keelite.

Makers or Agents. R. E. Schneider, 46, Farringdon Street, London, E.C.4.

General Description. The outfit consists of a heavy metal folding stand, with rubber shod feet, plated finish tubes, and black crackle enamel legs. Attached to it is a long black metal tube, also finished in

The screen surface is of high quality, the beads being very fine, and very smoothly distributed. The screen proper is set off with a black border.

Prices. 30" x 40", £6 10s.; 36" x 48", £8 10s.; 42" x 56", £9 10s.

SOUND-ON-FILM PROJECTOR

Name. Marshall.

Makers or Agents. N. Marshall, Moorgate Street, Nottingham.

Size of Film. 16mm.

Construction. Bell & Howell 16mm. projector motion-head and lamp house, built into leather cloth-covered carrying case. The loudspeaker case is of similar construction. The projector working parts are principally of hardened steel, of the usual Bell & Howell precision.

Carrying Cases. Two cases together contain the whole outfit. The projector case measures 17½" x 13½" x 9¾" and including its load weighs 52 lbs. The loud-speaker case is slightly larger, measuring 18" x 14" x 8¾" and when carrying its load of speaker, spool arms, cables, spares, etc. weighs 25 lbs. The amplifier unit is built in with the projector.

Cables. 50 feet of protected cable are provided, allowing good spacing between speaker and projector.

Picture Size. The normal projection lens, of an aperture of f/1.6, gives a 2' 6" wide picture at approximately 12 feet throw. It is claimed that the outfit will easily project a picture 14 feet wide in a properly darkened hall, or in a room which cannot be made completely dark a picture up to 8 feet wide is obtainable.

Projection Lens. Any one of the range of Bell & Howell projection lenses can be used in this instrument, enabling all conditions of projection to be accommodated.

Focussing. The lenses turn in the projector mount, and a small projection on the mount, engaging with a helical depression around the lens barrel, causes it to move inwards and outwards.

Illumination. 750 watt direct light, pre-focus type lamps. The lamp house is very efficiently fan-cooled.

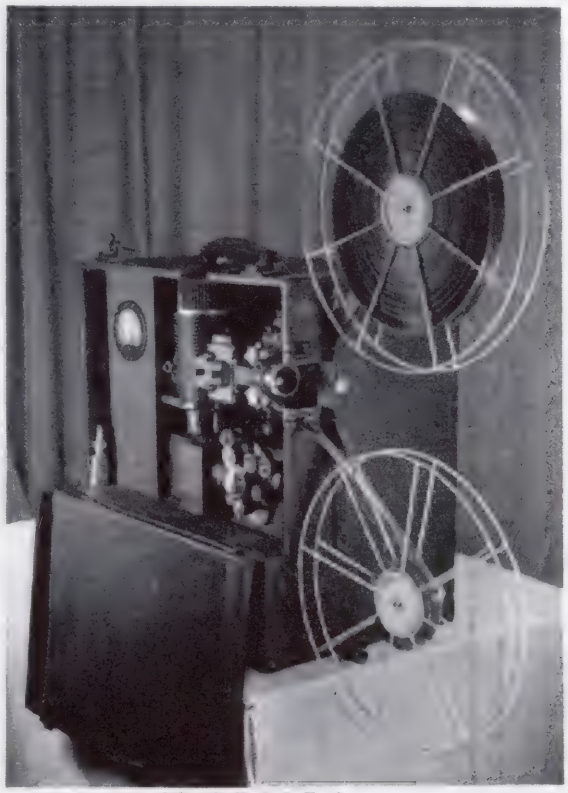
Drive. A fractional horse-power electric motor of rugged type, very smooth running.

Supply Voltage Range. The amplifier unit is designed to operate from 200-250 volts, 50 cycles A.C. For D.C. work a small 90 watt-converter is available. The projector is universal for A.C. or D.C. 110 volts, and a resistance.

Film Transit Mechanism. The instrument is equipped with 1,600 ft. spool arms, which are detachable. These arms are spring belt driven. There are the usual Bell & Howell feed and take-up sprockets, and the single claw movement (S.M.P.E. standard). The film, after leaving the take-up sprocket is threaded through the usual train of sheels and idlers past the sound-gate, and the movement of the film is fly-wheel controlled, ensuring perfectly smooth reproduction.

The intermittent movement has an eight-to-one ratio between stationary and moving periods. The shutter gives entirely flicker-free projection, even with very high light intensities.

Controls. Controls are well grouped on the right side of the apparatus. The volume control is available when the case is shut during projection.



Marshall S.O.F. Projector

Sound Equipment. The sound-head incorporates the special filtration device, which ensures even running. A Standard A type exciter lamp is used. The three stage amplifier has a 4½ watts output, and uses standard pattern valves. It is claimed that the volume of sound is adequate for 600-700 people. A jack is provided for microphone or gramophone pick-up, and one master volume control is used for microphone, pick-up or sound-on-film.

Prices. The complete outfit, in standard form, costs £175. A 750 watt resistance for A.C. or D.C. 200-250 volts is £5, a 750 watt transformer for A.C., £7 10 0. A pair of canvas outer covers costs £1 10 0.

General Remarks. The equipment is sturdy and reliable, and may be expected to give extended service. Bearing in mind that sub-standard and not standard film is used the quality of the sound is extremely good.

8mm. POSITIVE FILM

POSITIVE titling film for 8mm. cameras is offered for sale by Film Specialities, of El Monte, California, at 4/6 for 25 feet (16mm. width). As is well known, positive stock for titling offers distinct advantages as not only is the stock cheaper in the first place, but also, since the negative is used for projection, the titles may be prepared in black lettering on white (or grey) card but will appear on the screen in reversed tones. The 8mm. stock offered is similar to that supplied for 16mm. work and on test was found to be quite satisfactory. Using a 4″ x 3″ title card with one photo-flood lamp, in reflector, held one foot from the card, an exposure of f/2.8 was found to be adequate. With the Cine Kodak 8 title device, the lamp held at 9″ and camera operated at f/3.5 will be found satisfactory.

The same firm offers a slitter for splitting the 16mm. width camera film into 8mm. width ready for projection. The device is simple but satisfactory and is quite accurate. It is well worth its cost (4/6) to those who wish to process their own film.

In regard to customs duty on unexposed film stock, the rate is ¼d. per foot 35mm. Thus the duty on a 25 foot roll of double 8mm. film will be :—

$$\frac{25}{1} \times \frac{1}{3} \times \frac{16}{35} = \frac{80}{21}\text{d.} = \text{approx 4d.}$$

To this must be added certain small customs duty collection and clearance charges, which will be notified to you when the film arrives in this country. Photographic material other than cine material is charged with 50 per cent. duty on the value and the amount charged will be collected by the postman.

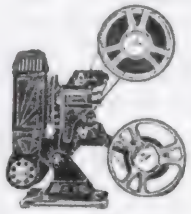
AMPRO Model J 500 watt Projector

We regret that an error in the price of this instrument appeared in Messrs. Dunscombe's advertisement in last month's issue. The price is £39 10, not £39 as stated.

Mr. MOTTERSHAW, OF THE SHEFFIELD PHOTO CO., says:

"GET A GOOD PROJECTOR NOW FOR THE WINTER"

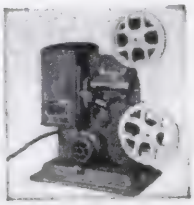
On Our CONFIDENTIAL Hire Purchase Terms.



PATHE 200B.

No other projector for 9.5mm. has ever attracted such marvellous popularity. This gives a brilliant picture, rock-steady, up to 9ft. in size if desired. Takes the standard 300 ft. spools and complete with 200 watt lamp. Motor drive. Price for 100 volt supply, **£15**, or 12 payments of **26/3**. Resistance for 200/250 volts **35 -**

SILVER SCREENS
40in. x 30in. complete with stretchers. Good Silver surface. Marvellous value **12/6**, postage 9d.



KEYSTONE "8"

This remarkable 8mm. projector fills a long felt want for a good 8mm. projector. Simple threading. gives first class projection with flickerless theatre quality. Fan cooled, motor rewind. Sturdy construction **£13 13 0.** or 12 payments of **23/11**
Resistance for high voltages **39/6**
Carrying case **27/6**

NEW SPECIAL OFFER
Limited number only "Imp" Projectors complete **29/6**, postage 1/-.

SALE OF CINE APPARATUS

Secure One of These NOW!

Bolex Paillard Projector Model D, 9 and 16mm. film, 250 watt lamp, complete with accessories, variable resistance and carrying case. Good condition **£23 10 0**
Dekko 9.5mm. Camera, T.T.H. Cooke f2.5 lens, no case. Brand new condition **£5 18 6**
Model B Kodascope, 200 watt lamp, with case and variable resistance. Good condition. **£20 0 0**
Filmo 121 Camera, cassette loading, 2 speeds, Cooke f3.5 lens in focussing mount. With Filter and leather case. New condition **£16 10 0**
G.916, Paillard Projector, 9 and 16mm. films, 500 watt lamp, supplementary resistance for either 250 or 500 watt. New condition **£39 10 0**
Siemens Model B, f2.8 Glaukar lens, 3 speeds with coupled aperture ring, cassette loading, case **£22 10 0**
Miller Cine Camera, with Dallmeyer f1.5—20mm. Speed Anastigmat lens, also leather case **£9 12 6**
Pathescope 200-B Projector, with resistance. Good condition **£11 15 0**

Part Exchanges *Deferred Terms*

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•AMPRO 16 mm. PRECISION Projectors

Model J. 500 watt-110v. lamp. Forward and reverse, still picture. Air-cooled Complete in carrying case.
Price £39 10 0

Model K. 750 watt-110v. lamp. Finned lamp-housing, standard specification incorporating double action patent Ampro split-phase shutter. Complete with carrying case.
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Model KS. 750 watt-110v. lamp. Finned lamp-housing, large aperture projection lens. Complete in carrying case.
Price £47 0 0

De luxe model KD. 750 watt-110v. lamp, regular Ampro specification plus built-in pilot-light. 2in. super f/1.65 projection lens. Complete with carrying case.
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AMPROSOUND EQUIPMENTS

NEW MODELS

Model M. 500 watt-110v. lamp. 1,600ft. arms, 4 stage amplifier 8 watts output. A.C.—D.C. current 100-125v. 10 in. diameter speaker. Complete outfit in two carrying cases. Total weight 53 lbs.
Price £110

Model N. 750 watt-110v. lamp, pilot light, 1,600ft. reels A-plus 7 valve amplifier. 12in. diameter speaker. For use on A.C. or D.C. current 100-125v. Complete in two cases, total weight 57 lbs.
Price £125

"Bristolite" Transformers for A.C. mains 200-250v.
Price £6 10 0

• AMPRO PRECISION BUILT PROJECTORS NOW OBTAINABLE FROM ALL HIGH-CLASS DEALERS.
SOLE TRADE DISTRIBUTORS THROUGHOUT GREAT BRITAIN AND IRELAND

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5, St. Augustine's Parade,
BRISTOL 1

What the SOCIETIES Are Doing

Reports for the Dec. issue of "Amateur Cine World" should reach us not later than October 29th.

Ace Movies

Hon. Sec.: E. G. Notley, 2, Highfields, Albion Road, Bexleyheath, Kent. *Marionetti*, story, scenario, settings, costumes and direction by Maurice Fowler, at present in production, depicts the fate of a puppet master who becomes too fond of his leading lady puppet; 200 ft. have been shot since June. Next production will probably be written and directed by Cyril Endersby and Clifford West, the young writer-directors responsible for the prize winning films, *Delirium* and *Driftwood*. The latest "Enderwest" opus is provisionally entitled *Seven O'Clock*.

Studio: 90, High Street Mews, Wimbledon, S.W.19. Club evenings, Thursday, 8.30. Visitors welcome.

Aylesbury A.C.C.

Hon. Sec.: W. G. Walters, Halton House, 27, Granville Street, Aylesbury. This club is being entirely re-organised, and anyone desirous of becoming a member should write to the above address. A meeting will shortly be called to discuss the winter programme, when the club's current films will be shown.

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham. Progress is being maintained with filming, though not so rapidly as the society would like, and the club room has now been completely redecorated. The research unit are laying plans for titles and a trailer for the 16 mm. production. It is hoped to get on soon with a collapsible proscenium, so that the studio can be adapted for projection purposes. Several new members have recently joined the society, but more will be welcome, especially on the technical side.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham. A competition for members' own films was recently held and proved a great success, the dark room, titling rack, studio, and theatre being continually occupied by members making up the best they could. The society is now short of specialists, the chief make-up man having joined London Film Productions, while the still man has left the district. It is hoped that some of the new members will be able to take on these jobs.

It will be remembered that at the beginning of the season, arrangements were made for novices to do all the work of the society under the eye of the "old hands"; this has proved so successful that it will be continued, so should anyone in the district wish to try their hand at production work, even if they have no camera, they will have an opportunity of doing so by joining the society. Meeting nights are Tuesdays and Thursdays. Tuesday is always a projection evening, while arrangements have been made to visit other societies in the London district.

Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, S.E.23. The club's gala week was held from Oct. 5th to 10th. The year's productions, *Release* and *School for Heroes* were shown, together with a gazette and other recent films by members. Nearly every acting member of the club appears in one or other of these pictures.

Brondesbury C.S.

Chairman: B. Ludin, 134, Notting Hill Gate, W.11. Tickets for the show at the Conway Hall on Oct. 17th are selling well, but there are still some unsold, and if any amateur feels he would like to support a good cause, he (or she) should apply to address above for tickets. The entire proceeds without any deductions, will be used to provide cine apparatus for use in the wards of Queen Mary's Hospital, Roehampton.

At a meeting on Sept. 22nd, it was decided that the meeting night be changed from Tuesdays to Wednesdays; Fridays remain unchanged. It was also agreed that the subscription of £2 2s. 0d. per annum hitherto charged should be abolished; and in its place there should be an association fee of 10/6 in the case of men and 5/- for ladies, payable as

16 MM.
PRECISION NM SOUND EQUIPMENT **EQUIPMENT**

Among the numerous reasons why you should make the NM 16mm. sound equipment your first choice are the following :—

- *ABSOLUTELY FLICKERLESS PICTURE, SOUND OR SILENT*
- *WIDE RANGE REPRODUCTION.* • *COMPLETE PORTABILITY*
- *SIMPLICITY OF OPERATION.* • *1,600 ft. SPOOL-ARMS*

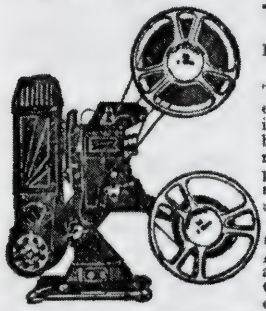
Price....Type B..... **£125**

Type C. SUPER EQUIPMENT 12-15 WATTS.... **£175**

N. MARSHALL MOORGATE STREET, 'Phone: 7077 **NOTTINGHAM**

HOME CINE PROJECTORS

NEW AND SECOND HAND MODELS
ON SERVICE DEFERRED TERMS.



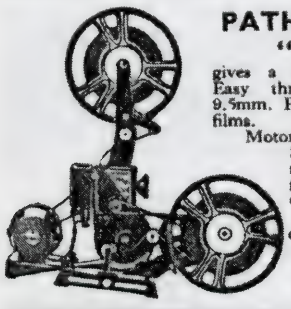
The '200B'

BY PATHESCOPE
9.5mm.

The outfit for use on every occasion, especially when large and brilliant pictures are required. Powerful projection lamp and motor driven. For use with 300-ft. reels of film. Ideal for hall, home or classroom £15. Variable resistance extra £1 15 0
Or 12 equal payments of £1 8 4 per month.

SECOND-HAND APPARATUS

Pathe 200B, with Transformer, good condition £13 7 6
Pathe 200B, fixed resistance for 220 volts £10 18 6
16mm. Ensign 100B Projector, in self-contained carrying case. Nice order £11 15 0
16mm. Zeiss Ikon Projector, motor drive, 100 watt variable resistance £8 7 6
16mm. Model 75 Bell & Howell Cine Camera, f/1.5 Taylor-Hobson lens, leather case. As new £14 10 0
9.5mm. Pathe Model B Motocamera, f/3.5 lens £4 4 0
9.5mm. Campro Combined Cine Camera and Projector, f/2.5 anastigmat lens .. £4 4 0
9.5mm. Dekko Cine Camera, latest model, f/1.9 Dallmeyer lens and 3 in. f/3.5 Ross Telephoto interchangeable; all in leather case .. £13 7 6
9.5mm. Dekko Cine Camera, latest model, f/2.9 Dallmeyer lens; focussing mount .. £6 17 6
Ray 9.5mm. Cine Projector, hand turn 14s. 0d.
9.5mm. Pathe Kid Cine Projector hand turn 25s. 0d.
9.5mm. Pathe Ace with variable resistance 29s. 6d.
9.5mm. Pathe Baby, hand-turned and resistance £3 18 6
22 x 18 Silver Screen, on rollers .. 4s. 9d.
24 x 30 in. Silver Screen, on rollers with stretcher and metal stand .. .. .. 17s. 9d.
9.5mm. Pathe Motocamera, f/2.9 Zeiss Triotar lens; nice condition £7 7 0
16mm. Cine Kodak "B" for 100 ft. film, f/1.9 lens and case £16 18 6
16mm. Cine Kodak "B," for 100 ft. film, f/3.5 lens and case £7 7 0
16mm. Auto-Kinecam; Turret Head; f/1.5 lens; 5 speeds and leather case; as new £31 0 0
20 x 30 Celfix Bead Screen, automatic erection, in carrying case £4 18 6
9.5mm. Eumig Projector, 220—230 volts, 500 watt and motor drive, lamp and case .. £19 18 6



The
PATHESCOPE "IMP"

gives a brilliant picture. Easy threading. Takes 9.5mm. Pathe 30 or 60ft. films. Price £4 12 6
Motor drive £1 15 0
Super Attachment for 300ft. films 17s. 6d.
Complete outfit £7
or twelve equal payments of 12s. 3d. per month.

"HOME MOVIE WORLD"
3rd. Edition.
Contains all the latest cine apparatus—and full particulars of **The Service 9.5mm. Library.**
Write for your copy NOW!

Phone: Holborn 0664 (3 lines). **Estd. 1889**

The Service Company Ltd. LONDON

289, HIGH HOLBORN, LONDON, W.C.1.

from Sept. 1st, and also a levy for film and equipment of 1/6 per night attended, to be paid irrespective of whether any active part in production is taken or not. The next scenario calls for a large cast, so that new members will be welcomed.

The society's latest film, *Consider Your Verdict,* which will have its first public showing at the Conway Hall on Oct. 17th, was shown in its completed form to members on Sept. 22nd, and was generally approved as being a good nine months' work.

Any prospective member wishing to visit the studio will be welcomed any Wednesday evening after 8.

Birmingham Photographic Society—Cine Section

Hon. Sec.: D. Royce, York House, Great Charles Street, Birmingham, 3. The following is the winter programme:—Oct. 21st: Neville Smith, "Designs for Titles." Also gadget night arranged by R. J. Dutton. Oct. 28th: Open night for display of members' films and instructive criticism on them.

Nov. 4th: A. F. Wilson of Messrs. Zeiss Ikon Ltd. Demonstration of the Movikon cine camera and Kinox projector, with display of films. Nov. 11th: A. L. Lancaster, Colour Film, "Morocco, the Land of Arabian Nights." Nov. 18th: Holiday film competition. Nov. 25th: G. H. Sewell of Messrs. Ilford Ltd. "Negative-Positive and Reversal—Some Comparisons."

Dec. 2nd: S. B. Carter, of Stratford-on-Avon. "With the Cine Camera and Two Eyes in Czechoslovakia." Dec. 9th: L. Penwarden of Messrs. Agfa Ltd., talk on Agfa films, demonstration of new super projector and display of films. Dec. 16th: Mystery night.

Cardiff A.C.S.

Hon. Sec.: R. E. Coath, 54, Park Place, Cardiff. A film which was to have consisted chiefly of exteriors was begun, but owing to bad weather had to be abandoned. However, two films are now being made chiefly indoors. The social side has developed well; the winter programme includes frequent guest nights, projection evenings, dancing, bridge, lectures, etc.

Cine Sound Productions

Hon. Sec.: J. F. Butterfield, 1, Manor Road, Beckenham, Kent. Preparations are being made for shooting interiors of *Perseus and Andromeda,* the society's latest effort. The first set to be built is a banqueting hall of ancient Greece, and will set a number of problems for the art section to overcome. A number of members are making private films in the studio, and there is every indication that the society's equipment will be in constant demand during the winter months.

The society is particularly anxious to increase its membership, as *Perseus* will call for large sets, a number of good actors and actresses, and plenty of trick work for the technicians. Meetings are held in the theatre every Thursday when projection evenings, lectures, demonstrations, debates, etc., take place. Subscription is 2/6 per month, 1/3 per month for ladies.

Doncaster A.F.C.

Hon. Sec.: Mrs. D. Cuttriss, The Oval, Bessacarr, Doncaster. *Healing Through the Ages* has been entered in the I.A.C.

(*Continued on next page*)

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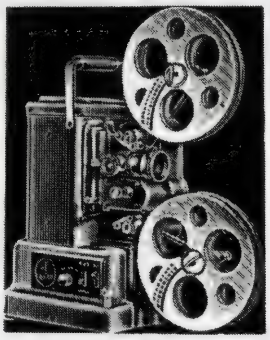

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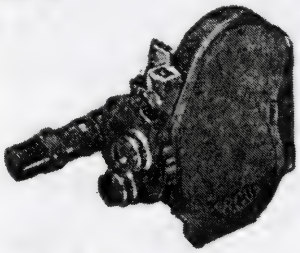

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NOTTINGHAM

CLUB NOTES

(Continued from previous page)

Competition. The society has decided not to embark on any more "big" pictures, owing to the great expense, both of time and money. Instead, it will confine its activities to short local documentary films, to which several members could contribute their efforts in photography.

Projection evenings will be held during the winter, at which members' films and also those lent by other societies, will be shown. The second half of these evenings will be devoted to discussions on technical subjects. The secretary will be pleased to hear from anyone who has previously been deterred from joining the society in the belief that film plays were the only object.

Eltham C.S.

Hon. Sec. : F. Rainbow, 7, Spearman Street, Woolwich, S.E.18. During the week beginning Oct. 19th, *Microcosmos* will be presented for six nights and two matinees at the Arcade Hall, Eltham, which seats about 250 people. At the same show will be presented a Kodachrome film of local beauty spots, and *Public Health Service* which received favourable press notices at its first showing.

It is hoped to be able to arrange for parties from cine clubs not too far from Eltham to attend the premiere of *Microcosmos* at reduced prices.

Harrow & Pinner C.S.

Hon. Sec. : J. Stone, 97, Headstone Lane, Harrow. The first meeting of the winter session was held at the Conservative Hall, Lowlands Road, Harrow, on Sept. 2nd. Films were shown by Messrs. Myers and Stone on 9.5 stock and by Mr. Sturt on 8 mm. A discussion on editing followed. Another meeting was held on Oct. 8th.

Heston C.C.

Hon. Sec. : H. Edwards, 84, Greencroft Road, Heston, Middlesex. The club has acquired seventy tip-up iron-framed cinema seats which members have cleaned, repainted and assembled. Owing to the studio floor being of concrete, the chairs have been secured to planking in sets of seven. They can thus be shifted when space is required for filming.

On Sept. 22nd a representative of Kodak Ltd., lectured to the club on "Lighting," demonstrating with photo floods. Shooting of *Trial Run* is now in its final stages and will soon be in the hands of the editor.

Kingston C.C.

Hon. Sec. : Capt. S. V. Davidson, c/o. Mr. R. Harrington-Moore, 71, St. James's Avenue, Hampton Hill, Middx. Only eight scenes remain to be taken of the club's first production. The film, *The Vagrant*, by Mr. L. T. Dixon, will run to about 350 ft. Meetings are now held regularly every fortnight at the new Oak Lounge, 6, Church Street, Kingston-on-Thames. Membership has increased so rapidly that an entrance fee may have to be imposed, so that prospective members should make application now if they wish to avoid it. There are still vacancies for lady members at half fee up to a total number of twenty. The winter programme consists of visits to film studios, processing stations, and projection evenings.

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Montreal Amateur Movie Club

President: H. D. Marwood, Rm.600, 507, Place d'Armes, Montreal. The club has resumed its business meetings, the first being held in the new club room at 1410, Guy St., on Sept. 14th. Plans were discussed and arranged for the autumn session for lectures, demonstrations and projection evenings for both amateur and professional films. Mr. F. W. Motton, one of the members, who has recently returned from France and England, spoke on "Filming the Vimy Pilgrimage." Members' films were shown on Sept. 29th.

The summer competition is to be judged by Mr. H. Black of the Cunard White Star Line, and Mr. D. Leggate of the Montreal Star. The films will be shown in October. The club is presenting a plaque for the winning film and leaders will be awarded for those receiving sufficient qualifying marks.

The club is progressing very favourably; four new members having recently joined.

Featured player in the Cine Sound Production, "Perseus and Andromeda." (See report on page 393).

Meteor Film Producing Society

Programme Sec.: Ian S. Ross, 80, Buchanan Street, Glasgow, C.1. Work on the new production—as yet unnamed—is now in progress. The scenario has been under discussion for some months, and the council regard the time as well spent. The film is a fantasy based on a game of cards.

Members are asked to note that the studio is open every Tuesday from 8 p.m., for meetings, production and other work. At the request of the Y.M.C.A., Glasgow Branch, the society has made a film of their holiday camp at Lochgoilhead, Argyllshire. The Meteor studio was used by a London film company recently when visiting Scotland on location work.

Meteor is being assessed by H. M. Customs and Excise for Entertainments Duty. While appreciating the compliment to the high standard of the Meteor shows, the society is protesting, and the matter is still under discussion. It is thought that the Customs may make this a test case, as no other society appears to have been approached by them. Meteor is thus opposing the claim not only for itself, but on behalf of amateur film clubs in general.

A list of films available on hire to clubs may be had on application to the programme secretary, Ian. S. Ross, 80, Buchanan St., Glasgow, C.1.

(Continued on next page)

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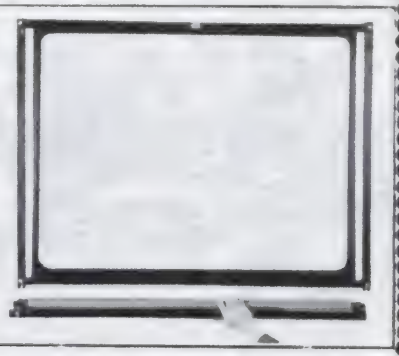

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CLUB NOTES

(Continued from previous page)

Oldham C.S.

Hon. Sec.: W. Rothwell Heywood, 73, Queens Road, Oldham. At the annual general meeting on Sept. 23rd, Councillor J. Berry was elected president for the coming year. Membership has steadily increased during the past year, but new members are still welcome.

The first projection evening of the season was held on Oct. 6th, when a programme of 9.5 mm. amateur and library films was given. Blackheath F.C., Wallasey C.S. and Darlington A.C.S. loaned films. The first whist drive and dance of the season will be held on Nov. 3rd at the Union Club, Oldham. Tickets may be obtained from the hon. sec.

Nottingham A.C.S.

Hon. Sec.: G. F. Houfton, "Windyridge," Barrack Lane, Nottingham. Activities recommenced on Oct. 5th, when a projection evening was held at the club premises, No. 26, Stoney Street. There is a good winter programme ahead. A considerable amount of work has been put in on the club premises; the projection theatre has been thoroughly overhauled, with big improvements in the lighting of the proscenium, etc.

The local news house has installed a 16 mm. projector and arrangements are being made for the society to give another public show there later in the year, in aid of a local charity. Thus members will have the pleasure of seeing their films projected professionally in a first class cinema.

Palmers Green C.S.

Hon. Sec.: H. J. Ganderson, 6, Highfield Road, Winchmore Hill, N.21. At meeting on Sept. 15th, there was a discussion on home processing; on Sept. 29th a discussion on sound; Oct. 6th: demonstration of 8 mm. films. The annual general meeting takes place on Oct. 20th.

Stoke-on-Trent C.S.

Hon. Sec.: H. T. Morfey, Isoter, 51, Beresford Crescent, Newcastle, Staffs. Work has been steadily progressing on *Diamond Cut Diamond* (400 ft. 16 mm.). The story is the collective effort of five members and is thought to be absolutely original although its theme is comparatively simple. Direction: Mr. F. A. Young and Mrs. H. T. Morfey; camera: Mr. J. Martin.

Preparations are afoot for the winter programme of lectures and projection evenings. Membership is steadily increasing but new members with acting talent will be welcomed.

Wallasey A.C.C.

Hon. Sec.: H. C. Tristram, 2, Dinsmore Road, Wallasey. Only a few interiors remain to be shot for *Gloria's Fete*. The cast includes some 24 members. Holidays interfered with filming but good progress was made at week-ends.

To-night at 8 is being completed and it is hoped to release both films within the next few weeks.

West Essex F.S.

Hon. Sec.: S. Reed, 118, Boundary Road, Plaistow, E.13. A show has been arranged

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to celebrate the opening of the recently acquired studio and also the society's third anniversary, and will be given on three nights, the 22nd, 23rd and 24th October. That on the 22nd will be in the form of a preview for members and friends. On the 23rd, the official opening will take place ; Mr. W. J. Reynolds, of W. J. Reynolds (Motors) Ltd., will perform the opening ceremony.

It is expected that the films shown will include *Daydream* (by Miss A. Chapman), *Presentation Watch* (D. Gladwell), the first issue of the WEFS Cinemagazine—with local and other shots, *Urbs in Rure* (S. Reed and Miss A. Chapman) and further holiday films. It is also hoped to give a demonstration of Dufaycolor slides. Admission will be by programme (price 6d.) which may be obtained from the secretary (as above).

The productions in hand are showing good progress. Mr. W. J. Smith is working on the last stages of his *Herring Harvest* and anticipates that it will be completed by Christmas. Scenarios for further films are under consideration. The recent decision to divide the mid-month technical meetings into two classes—elementary and advanced, has been greatly appreciated by members.

At the monthly meeting on Sept. 13th, Messrs. A. Watson and G. Bertram brought to the members the news of the month. This was followed by a discussion (led by Mr. D. Gladwell) on scenarios submitted by members.

Membership is increasing.

West Middlesex A.F.C.

Hon. Sec. : Graham H. Allen, 110, Argyle Road, Ealing, W.13. Production on a film to be made almost entirely in the studio commences early in November. *Loose Screws*, on which the club has been working throughout the summer months, is almost complete. It is composed wholly of exteriors taken at Burnham Beeches and Wooburn Green, Bucks, during various week-ends during the summer.

The question of musical tempo for the accompaniment of club films has been given considerable attention since the completion of the amplifying equipment, and before their premiere showing, all films are submitted to the musical director, who selects suitable recordings for each reel. Besides general filming activities scheduled for the winter, a varied programme of lectures, demonstrations of equipment, projection of well-known amateur and professional films, etc., has been arranged for the club meetings held each Tuesday at the studio (43, Bond Street, W.5).

A dance was held at the Park Hotel, Hanwell, on Oct. 7th. Annual General Meeting : Oct. 20th ; lecture by Mr. G. H. Sewell on *Gaiety of Nations*, Oct. 27th.

Wimbledon C.C.

Hon. Sec. : C. W. Watkins, 79, Mostyn Road, Merton Park, S. W. 19. Nov. 13th has been fixed for the judging of the entries for the Brunel Cup, and the Harris Cup (awarded for the best home processed film). To celebrate the fifth anniversary of the club, a special edition of "The Grosvenor Quarterly" will be available to members. The annual cine dance will take place at the Wimbledon Baths Hall on Dec. 12th and it is hoped that many neighbouring clubs will be represented. Mr. W. R. Weedon will shortly resume production on *Unknown Motive* which is now nearing completion.

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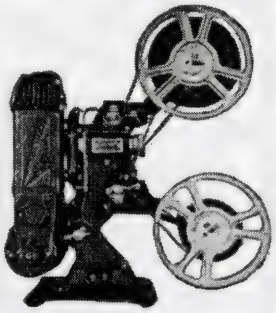

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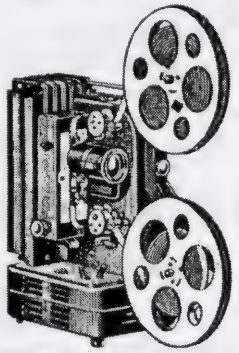

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Film Production for Amateurs

(*See page* 373)

ANSWERS TO TEST PAPER NUMBER SEVEN

1. The following six shots reveal that a man is about to embark on a liner to South Africa and that he is overwrought :—

1. C.U. of a pile of luggage on quayside. A suitcase is on top and the labels—Cabin—Union Castle Line—Cape Town—plant destination. Into this shot a man's hand appears and lifts the suitcase out of the picture.
2. M.S. Owner of suitcase lifting suitcase from pile, putting it down, looking round in a worried way and lifting it up again.
3. L.S. Crowds of people walking up gangway on to liner.
4. C.U. Worried man's head. He is tapping his fingers against his teeth and staring at crowds.
5. C.U. One of the labels bearing the words, Cape Town, on the suitcase, fills the screen. It jerks out of the picture as the worried man hurries towards the liner.
6. M.S. Taken from deck, looking down gangway. Worried man hurries along and stumbles on to gangway. As he runs up it he is constantly looking back.

2. Two pictorial links :—Two golfers—a man and a woman, are on the links. They have to be pictorially linked to a later occasion when they are dining together :—

First method.

1. C.U. Hand slowly removing golf ball from the last hole on the green.

Cut.

2. C.U. Hand with butter knife slowly removing ball of butter from butter dish.

Second method.

1. C.U. One player demonstrating a stroke with his club, using no ball.

Cut.

2. C.U. Hands of the same person demonstrating the same stroke with his table knife in the space between cutlery which is laid for a full course dinner.

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3. Links to show a man entering an aeroplane, journeying to France and alighting from it.

All the following shots dissolve one into the other, each slightly superimposed :—

1. M.S. Man's feet entering plane.

Dissolve.

2. Propellor of plane turning.

Dissolve.

3. Waves of the Channel shot from camera on plane, in horizontal position, so that they fill the screen as they flow past.

Dissolve.

4. Eiffel Tower (from a stationary camera at low angle).

Dissolve.

5. C.U. Propellor turning more slowly with each revolution, until it stops.

Dissolve.

6. M.S. Man's feet emerging from plane.

Parallel shots :—

1. Hands typing. Hands playing piano. Hands tapping surface of anything, nervously.

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Lecture on "The Film in Education" Nov. 11th, 8 p.m. Special film talk by T. E. Saunders, Esq., F.Z.S., A Cine Camera at the Zoo, Saturday evening, Nov. 14th, 8 p.m. Admission by ticket only, obtainable only from the organisers.
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Man yawning. Rhinoceros yawning. Entrance to large cave. Cover being removed from manhole.

Road-drill at work. Dentist's drill on a tooth.

Sprinter's feet. Feet of deer. Elephant's feet slowly plodding along.

Revolving sails of a windmill. Fan of a car engine. Plane propellor.

---

4. Ten shots portraying a man jumping off a bridge and saving a drowning child :—
1. C.U. Man's startled face as he peers downwards.
2. C.U. Head and arms of child struggling in water.
3. L.S. Low angle shot showing man's head looking over bridge down into water.
4. L.S. Camera above man on bridge looking over him at child far below. Man is removing his coat and preparing to dive in.
5. M.S. Looking along bridge pavement. Numbers of people running towards man, who is off screen in this shot.
6. L.S. Taken with camera as nearly as possible in position of child, looking up at man as he dives in.
7. C.U. Patch of water. Man's body plunges into it.
8. L.S. from bridge top. Man seen swimming towards child.
9. C.U. Group of spectators' faces watching. Expressions of intense anxiety change to relief, planting man's success in reaching child.
10. M.S. Shot from water level. Man swimming easily ashore with child under control. He waves to those on bridge top and swims past camera.

TEST PAPER NUMBER EIGHT

1. If given complete freedom to produce a mystery film, would you prefer to write an original plot, or to adapt an Edgar Wallace mystery novel? Think this out carefully, taking into consideration the value of Edgar Wallace's well-timed situations and his unrivalled ability to create suspense. Think, too, of your medium. I will give my opinion next month.

2. Work out on paper a short dramatic situation involving four characters, two men and two women, to be filmed entirely in exteriors. There should be no documentary treatment here and the backgrounds should play no part in the narrative.

3. Discover an entirely exterior industrial background, in your neighbourhood, which would serve as a dramatic background for a fight between two men.

4. Think out three contrasting documentary subjects which would not only strengthen a narrative, but which would "play parts" in it.

R. P. S. KINE EXHIBITION

An exhibition of cinematography, comprising films, stills and apparatus, will be held at the galleries of the Royal Photographic Society, 35, Great Russell Square, London, W.C.1. from Nov. 28th to Dec. 19th. A feature of the exhibition will be a series of lectures and demonstrations on various aspects of cinematography, professional and amateur, by eminent authorities. As usual, there will be a substandard film competition for which any type of film may be submitted. Classes I and II, open to both amateurs and professionals are for any type of film not exceeding 30 minutes' projection time. Class III is limited to amateur films which must not exceed 15 minutes' projection time. Entries should be sent to the secretary at the above address on or before Nov. 2nd.

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Notes and News

An "Exhibition of Home Movies and Home Talkies," organised by Mr. Cyril Howe, A.R.P.S., of 14, Cheap Street, Bath, will be held at the Forum Cinema, Bath, from Nov. 11th—14th, inclusive, from 3 to 10 p.m. each day. There will be demonstrations, a lecture on the film in education on Nov. 11th and a lecture, "The Cine Camera at the Zoo," by Mr. J. E. Saunders, F.Z.S., on Nov. 14th. Tickets obtainable on application from the organiser.

Described as "the cheapest 'universal' apparatus of its type," a new titler is announced by Messrs. Cinique, of Shipley, Yorks. Complete with felt letters, it costs £2 ; with metal letters also, £3 15s. A full report will appear in an early issue.

Apropos of our review of Cinecomet film in the October issue of *Amateur Cine,* Messrs. P.F.M., Ltd., the makers, point out that the exposure card supplied is intended as a guide for amateurs using the film for the first time and the instructions have therefore been simplified. The larger stops are not included since a larger aperture than f/3.5 is only required with a film of this speed where the light increases or decreases so rapidly that it is unwise to rely on an exposure card.

Messrs. Dunscombe Ltd., 5 St. Augustine's Parade, Bristol, 1, have been appointed sole distributors in this country of Ampro silent and sound equipment, which can be obtained through the recognised high class photographic and cine dealers. A review of the new sound projectors, M and N, will be published next month.

An interesting folder, "Lantern Slides in Colour—by the Dufaycolor Process," has been issued by Ilford, Ltd. It is obtainable free.

We regret that owing to pressure on space, Readers' Prize-Winning Hints are unavoidably held over.

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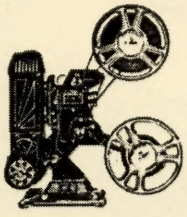

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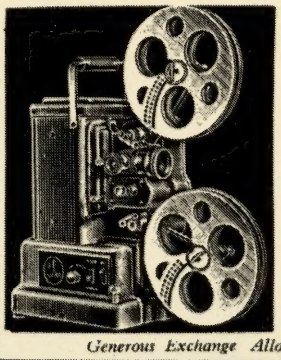

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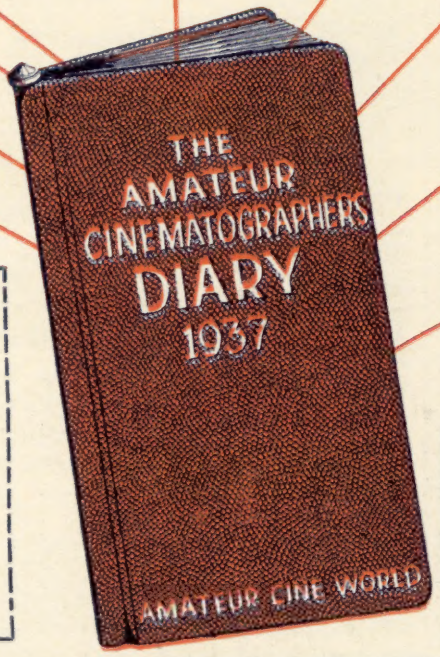

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